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2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 2681, 2682, 2683, 2684, 2685, 2686, 2687, 2688, 2689, 2690, 2691, 2692, 2693, 2694, 2695, 2696, 2697, 2698, 2699, 2700, 2701, 2702, 2703, 2704, 2705, 2706, 2707, 2708, 2709, 2710, 2711, 2712, 2713, 2714, 2715, 2716, 2717, 2718, 2719, 2720, 2721, 2722, 2723, 2724, 2725, 2726, 2727, 2728, 2729, 2730, 2731, 2732, 2733, 2734, 2735, 2736, 2737, 2738, 2739, 2740, 2741, 2742, 2743, 2744, 2745, 2746, 2747, 2748, 2749, 2750, 2751, 2752, 2753, 2754, 2755, 2756, 2757, 2758, 2759, 2760, 2761, 2762, 2763, 2764, 2765, 2766, 2767, 2768, 2769, 2770, 2771, 2772, 2773, 2774, 2775, 2776, 2777, 2778, 2779, 2780, 2781, 2782, 2783, 2784, 2785, 2786, 2787, 2788, 2789, 2790, 2791, 2792, 2793, 2794, 2795, 2796, 2797, 2798, 2799, 2800, 2801, 2802, 2803, 2804, 2805, 2806, 2807, 2808, 2809, 2810, 2811, 2812, 2813, 2814, 2815, 2816, 2817, 2818, 2819, 2820, 2821, 2822, 2823, 2824, 2825, 2826, 2827, 2828, 2829, 2830, 2831, 2832, 2833, 2834, 2835, 2836, 2837, 2838, 2839, 2840, 2841, 2842, 2843, 2844, 2845, 2846, 2847, 2848, 2849, 2850, 2851, 2852, 2853, 2854, 2855, 2856, 2857, 2858, 2859, 2860, 2861, 2862, 2863, 2864, 2865, 2866, 2867, 2868, 2869, 2870, 2871, 2872, 2873, 2874, 2875, 2876, 2877, 2878, 2879, 2880, 2881, 2882, 2883, 2884, 2885, 2886, 2887, 2888, 2889, 2890, 2891, 2892, 2893, 2894, 2895, 2896, 2897, 2898, 2899, 2900, 2901, 2902, 2903, 2904, 2905, 2906, 2907, 2908, 2909, 2910, 2911, 2912, 2913, 2914, 2915, 2916, 2917, 2918, 2919, 2920, 2921, 2922, 2923, 2924, 2925, 2926, 2927, 2928, 2929,

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LITERATURE

An Historical Atlas of Ancient Geography, Biblical and Classical. Compiled under the Superintendence of Dr. W. Smith and Mr. Grove. (Murray.)

(First Notice.)

THE completion of this magnificent work is a subject for congratulation to all who have been concerned in it. It is the result of eighteen years of labour, and neither learning nor toil has been spared in its compilation. How great the task has been, may in some degree be learned from a perusal of the notice of the sources and authorities employed, which is prefixed to the volume; and the fact that more than fifty manuscripts of the Geography of Ptolemy have been collated in various parts of Europe, with a view to the emendation of errors previously existing, is in itself an evidence of the thoroughness of the execution. Of the forty-three plates which it comprises, thirty-five are devoted to Classical Geography. All of these, with one or two exceptions, have been compiled by Dr. Karl Müller, the well-known editor of Strabo and of the 'Geographi Græci Minores,' under the supervision of Dr. W. Smith. The name of the former of these writers is a guarantee for their general accuracy, and particularly for the careful treatment of such recondite subjects as the geographical systems of the ancients, while Dr. Smith has an especial right to speak on the subject of Greek geography, having himself contributed the articles on that subject which appear in his 'Dictionary of Geography.' The map of India, for which an unusual amount of special knowledge was required, has been prepared by Col. Yule, the editor of 'Marco Polo.' Of the technical execution of the work little need be said, for it is as nearly perfect as possible. In particular, the clearness of the lines, especially of the outlines, raises these maps, in many instances, to the level of others of larger scale, such as those of Kiepert for Greece; the definiteness of the physical features, and, above all, of the mountains, enables us to seize both the broader characteristics and the minute details of the topography; and the careful colouring of the provinces and the districts occupied by different races facilitates the work of the historical student. Among the leading features of this atlas may be mentioned the numerous indices appended to the maps, containing the names of places, districts, and tribes, which have their geographical titles attached to them, and are numbered to correspond to their position in the plates; the historical arrangement, according to which sometimes several large maps are devoted to the same country at different periods, while sometimes the leading period is given on a large scale, and the other periods in a series of smaller maps; and the extensive introduction of modern names along with the ancient ones.

We are the more anxious to recognize the excellence of a work such as this, because there is no branch of learned labour which is more exacting, and, at the same time, none which is so little appreciated, we might almost say so thankless, as that of the map-maker. In looking at the point on the chart

which marks the site of a town, we find it difficult to realize how many ancient authors may have had to be consulted, how many passages compared, how many books of modern travel investigated, before its exact situation could be certainly determined. When we study the map of Epirus and Macedonia, the Egnatian Way—that great artery of communication, first, between Rome and her Asiatic provinces; afterwards, between the two capitals of the divided empire, Rome and Constantinople; and, later still, in the days of pilgrimage, between Western Europe and Jerusalem—has the appearance of a very simple line, as it stretches across the country from Dyrrhachium to Thessalonica. Yet here there are differences of names and discrepancies of numbers in the Itineraries to be reconciled; the mediæval titles of places to be compared, in order to trace their history, if possible, from ancient down to modern times; and, finally, the statements and descriptions of the few travellers who have passed by that way, to be collected and verified before anything approaching to a satisfactory conclusion can be arrived at. Add to this, that the map-maker is not allowed to return a verdict of "not proven"; for, when a place is known to have existed in former times, it is necessary to assign to it some position, approximating to the truth as nearly as the evidence allows. It will easily be seen how many loopholes are left here for dishonest and superficial work, especially as in so many cases there are but few persons who can thoroughly test it; and for this reason the work that is genuine and trustworthy calls for the highest commendation.

It is with good reason that the editors of this atlas have given it the title of an Historical Atlas. Nothing can well be more confusing to the student than the way in which, in an ordinary map, places and divisions of a country, which belong to different periods of history, are introduced side by side. Thus, in an ordinary map of Peloponnesus we often find, side by side with the cities which were famous at the culminating era of Greek history, Mycenæ, which was destroyed before the historical period, and Megalopolis, which was not founded until the time of Epaminondas. On the map of Asia Minor we find not only the native towns and the early Greek colonies, together with the seats of the primitive tribes, but also the numerous cities that were established by the successors of Alexander, and districts, such as Pontus and Galatia, which date from a subsequent period. Now, in the present atlas, besides the general map of Asia Minor, which is accompanied by its index, we have four historical maps of that country: one at the time of the Persian kings; a second, after the battle of Magnesia (190 B.C.); a third, comprising the adjacent countries, at the time of Mithridates the Great; and a fourth, at the time after Diocletian. For Greece, in addition to the four great maps of Northern and Central Greece, Peloponnesus, and the coasts and islands of the Ægean, we find five which illustrate various periods, from the earliest times down to the closing scenes of the history of free Greece. The first of these, which represents Hellas in the heroic age, is aptly accompanied by a plan of the neighbourhood of Troy. Then there is an excellent sketch of Greek and Phœnician influence at a time when those two countries

seemed rival powers, in the map of the Greek and Phœnician colonies. By comparing the map of the heroic age with that of Greece after the Doric migration, and again with that at the time of the Persian wars, we can obtain a clear account of the relative position of the tribes and of the course of migration. Then on the same plate with the map of Greece in the beginning of the Peloponnesian war there is a most useful plan of the towns tributary to the Athenians at that time; and, finally, the map of Greece at the period of the Achæan and Ætolian League, with notes on the history of the various states, is of great value in illustrating that changeful period. Similarly, for Italy, on one sheet we have six maps, representing the country at different periods, and from various points of view, military, civil, &c.; so that the frequent repetition of this boot-shaped figure, differently coloured and in several sizes, has a singularly quaint effect. Nor have the various phases of Oriental history been neglected, for there are maps illustrative of the empires of the Babylonians, Medes, &c.; of the dominion of Alexander the Great, and of the kingdoms of his successors at several eras.

By the medium of such maps as these geography becomes a most fascinating study. In being thus systematized and illustrated, rendered suggestive by grouping, and so arranged as to place in their due relation to one another the features of nature and the works of man, it has experienced the same process of development by which the study of ancient history has passed from the dry bones of unconnected facts to an organic unity, illustrated by comparative politics, by political economy, and by the cognate sciences which writers like Grote and Mommsen have brought to bear upon it. Geography is thus enabled to take full advantage of that intermediate position which it occupies between the physical sciences and the study of man; and to this mode of treatment the two most important countries of antiquity, Greece and Italy, readily lend themselves, for the history of both is greatly determined by the geography, and in both the physical features are strongly marked. And though the present work does not profess to be a physical atlas, yet indirectly it calls attention to many points which are connected with that branch of the subject. The altitudes of the mountains are carefully marked, and enable us to form an idea of their proportions. Changes in the ground, such as the differences between the ancient and modern coast line, are noticed, as, for instance, at Thermopylæ, where the alluvium of the Spercheius has greatly encroached on the sea; at Miletus, where the Mæander has caused a similar change, thereby converting the island of Lade into a hill in the midst of a level plain; and at Ravenna, which city, as is well known, has ceased to be a seaport, from having been the principal naval station of the Romans on the Adriatic. Even geology is not altogether ignored, for in the volcano of Santorin the dates of the formation of the various islands and shoals are given. In so complete a work it is hard to wish for more than is provided; but it would be a great gain to have sections of the countries appended to some of the maps. There is, indeed, a section of Jerusalem and the neighbouring hills, but it would be a still greater gain to have one of

Palestine from west to east, on account of the extraordinary conformation of that country; and, in the case of Peloponnesus, sections are ready to hand in Prof. Curtius's 'Peloponnesos'; nor would it be a work of great difficulty, we think, to construct similar ones for other countries.

The numerous plans of cities, and enlarged delineations of important districts, are a great addition to this atlas. Thus, for Athens alone, besides the general plan, we have one of the environs, another of the harbours, and a third of the Acropolis; and of the neighbouring localities, Eleusis and Marathon have each a separate plan. We cannot, of course, expect to find as many of these as in special works, like Kiepert's 'Atlas von Hellas,' which is entirely devoted to a single country; but numerous similar plans will be found scattered up and down the volume. In one respect, the present time is a perplexing one for map-makers, since, owing partly to excavations, and partly to theories recently started, the topography of the three greatest ancient cities, Rome, Athens, and Jerusalem, is passing through a transition stage. At Rome, the sale of conventual property opens a wide field for archaeological investigation; it may even be possible to set on foot excavations on the site of the Ara Celi, and thus to decide the vexed question, which of the two heights of the Capitoline Hill was occupied by the Arx, and which by the Capitolium. In like manner, at Athens, the doubts raised by German scholars as to the site of the Pnyx, the Agora, and other places, which before were regarded as settled, have introduced a considerable element of confusion. In the present work, we see the Pnyx is allowed to occupy its usual site, although an opening is left for the German view by pointing out the other possible position for it. On the other hand, the Agora is transferred from the area west of the Acropolis, which was formerly assigned to it, to the lower ground on the northern side of the Areopagus, according to the view generally held by the Germans, and adopted by Mr. Dyer in his elaborate work on 'Ancient Athens'; though the French archaeologists (with justifiable caution, as it appears to us) maintain that the question cannot be settled without excavation.

An eminent Biblical student once remarked that he could find a deep interest in a list of names in the books of Joshua or Judges, because of the geographical information contained in them. To those to whom local names are thus a reality this atlas will furnish abundant instruction. For instance, in those cases where the same place has borne an earlier and a later name in ancient times, the earlier name is given in brackets; as Sicyon (Mecone), Dyme (Palæa), Scollis (Olenia Petra), Corone (Æpeia). The modern names, the addition of which, as has been already observed, is a feature in this work, are written in italics. Again, much distinctness is gained by a circumflex being placed over terminations, where a contraction has taken place, as in Phœnicus, Lapathus, &c.: this, however, has not been carried out consistently. And in those promontories, the name of which has been suggested by their ground-plan, as Zoster, "the Girdle"; Pogon, "the Beard"; Lecythus, "the Cruet"; Zancle, "the Sickle,"—the clearness of the outline in these maps helps us to trace

the connexion of the names and the forms. Finally, the copious indices are a great help, not only in identifying the names, but also in investigating a variety of points relating to them. To take one instance—it has often been remarked, how many of the mountain summits in modern Greece are dedicated to the Prophet Elijah; now, by referring to the index of the map of the Peloponnesus, we find that in that district alone the name Hagios Elias occurs six times, and are able to identify the localities.

In a work of such magnitude, a few inaccuracies are inevitable. In the plans of Rome we notice Campus Mauritus for *Martius*, and Agiletum for *Argiletum*. In the Introduction, Acland is spelt *Akland*, and Mezières, *Meziers*. Whatever view may be taken of the best way of rendering the termination *os* of Greek names, we do not see how it can be justifiable to write *Egaleus* for *Αἰγάλεως*. We also regret that in the last part, a map of ancient Troy should be given from Dr. Schliemann's work, which takes for granted a questionable identification of the site, and does not agree with the position of the city previously given in plate 20. But these are points of no moment, and are hardly noticeable in the midst of such elaborate accuracy. The whole work is a splendid specimen of what can be achieved by learned labour and technical skill, and forms an admirable accompaniment to Dr. Smith's Dictionaries. In our next article we shall speak of the Biblical portion of the atlas.

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FEW of the poems included in Bret Harte's 'Echoes of the Foot-Hills' are altogether new to English readers. Some, like 'Concepcion de Arguello,' 'Half-an-Hour before Supper,' and 'Dolly Varden,' have appeared in collected editions of the author's works; while others, like 'Ramon' and 'Guild's Signal,' have been copied from American sources into English newspapers. The taste that has thus been afforded of the contents of the volume will prove appetizing, and the book itself will appeal to a large class of English admirers.

The motive in most of those serio-comic productions on which the fame of Bret Harte rests is the same. Placing the scene of his fable in those districts where legal, moral, and social restraints are least felt, and where men know few curbs except the limits of their own desires and a rough sense of fair play, our author strives to show the presence in such arid wastes of some spring of health and purity. "There is some soul of goodness in things evil" might be taken as the motto to his work. In this effort he adopts a line diametrically opposed to that of the modern novelist and poet. A chief aim of the writer,

who is the product of our rapidly advancing civilization, is to show the animal nature underlying the polished exterior. Bret Harte brings to light the nobility which, according to his cheerful creed, exists in the worst disposition and lurks behind the most savage action. His method in doing this is equally original and effective. It is, however, precisely that style of work which most closely resembles mannerism. A thoughtful reader will find out, after perusing a few stories, the secret of workmanship, and will be apt to grow cautious and a little weary. He is then not unlikely to be unjust to genuine merit, and to deride as trickery what is in fact conscientious effort. Bret Harte's originality and power are unquestioned. His 'Heathen Chinee' has been more popular than any comic poem since the 'Ingoldsby Legends' of Barham, and his 'Luck of Roaring Camp' caused a sensation faintly recalling that which followed the publication of Hood's 'Song of the Shirt.' Justice has not, however, been done to his command of language. No American writer since Poe has found the English tongue a more flexible instrument. His 'Heathen Chinee' even is so absurd and amusing in its idea that few give a thought to the ingenuity of the versification or the manner in which the verse answers to the sense. This connexion between the sound and sense is less apparent, perhaps, in more serious and sustained work than in the half-grotesque poems illustrative of mining life, which form an appreciable portion of Bret Harte's compositions. It is most clearly manifested in 'Ramon,' a poem which in the book is classed among Spanish Idyls, but which, so far as conception is concerned, belongs to the category of the poems in dialect. If we quote the whole of this, it is in illustration of our theory:—

RAMON.

REFUGIO MINE, NORTHERN MEXICO.

DRUNK and senseless in his place,
Prone and sprawling on his face,
More like brute than any man
Alive or dead,—
By his great pump out of gear,
Lay the peon engineer,
Waking only just to hear,
Overhead,
Angry tones that called his name,
Oaths and cries of bitter blame—
Woke to hear all this, and waking, turned and fled!

"To the man who'll bring to me,"
Cried Intendant Harry Lee,—
Harry Lee, the English foreman of the mine,—
"Bring the sot alive or dead,
I will give to him," he said,
"Fifteen hundred pesos down,
Just to set the rascal's crown
Underneath this heel of mine:
Since but death
Deserves the man whose deed,
Be it vice or want of heed,
Stops the pumps that give us breath,—
Stops the pumps that suck the death
From the poisoned lower levels of the mine!"

No one answered, for a cry
From the shaft rose up on high;
And shuffling, scrambling, tumbling from below,
Came the miners each, the bolder
Mounting on the weaker's shoulder,
Grappling, clinging to their hold or
Letting go,
As the weaker gasped and fell
From the ladder to the well,—
To the poisoned pit of hell
Down below!

"To the man who sets them free,"
Cried the foreman, Harry Lee,—
Harry Lee, the English foreman of the mine,—

"Brings them out and sets them free,
I will give that man," said he,
"Twice that sum, who with a rope
Face to face with Death shall cope.
Let him come who dares to hope!"
"Hold your peace!" some one replied,
Standing by the foreman's side;
"There has one already gone, who'er he be!"
Then they held their breath with awe,
Pulling on the rope, and saw
Fainting figures reappear,
On the black rope swinging clear,
Fastened by some skilful hand from below;
Till a score the level gained,
And but one alone remained,—
He the hero and the last,
He whose skilful hand made fast
The long line that brought them back to hope and
cheer!
Haggard, gasping, down dropped he
At the feet of Harry Lee,—
Harry Lee, the English foreman of the mine;
"I have come," he gasped, "to claim
Both rewards. Señor, my name
Is Ramon!
I'm the drunken engineer,—
I'm the coward, Señor—" Here
He fell over, by that sign
Dead as stone!

A portion of the story appears obscure, and the epithets have no special grace or appropriateness. The metre is, however, sustained, and the effect of the recurring line concerning the English foreman of the mine is impressive. In this and in other poems the versification may not compare with that of the masters of the language. It recalls, however, that of Campbell, and the poem reads like a spirited, if mocking, echo of the 'Battle of the Baltic.' 'Truthful James to the Editor' is clever, but imitates too closely the 'Heathen Chinese.' The 'Ghost that Jim Saw' has grim and very characteristic humour. 'Guild's Signal,' 'Friar Pedro's Ride,' and 'At the Hacienda' are all clever. The volume is worthy of Bret Harte's reputation. It may be noted, however, that the poems which are wholly serious in effort come immeasurably behind those which have some element of the humorous, the grim, or the grotesque.

Of the volumes of verse we have associated with Bret Harte's new book none has much interest. Mr. Windus writes with taste, and has some feeling for poetry. His style is old-fashioned, however. His short poems are well turned, and embody not seldom a pretty sentiment. There are, moreover, few traces of imitation of those models by whom youth generally is misled. Of poetry in the highest sense, there is no spark. Some of the illustrations to the volume are pretty.

Miss Aitken pays a tribute to Scotland, in which she spent a few weeks by putting into verse, chiefly of the ballad kind, some of the legends she collected, and by addressing odes to the scenes which pleased her most. Her book is liberally interspersed with photographs of scenes of interest. There is some spirit in one or two of the ballads, but the minor poems are happier in thought than in expression.

Mr. Waller writes like a man of culture, and dedicates his volume to the memory of the late Barry Cornwall in words that, from a nephew, may seem not unreasonably extravagant. There is nothing in the book that separates it from the hundreds of volumes of verse of fair quality which are poured forth every decade, and can scarcely be said to be forgotten since they can scarcely be said to have been known. The following poem is

one of the best, and approaches most nearly the style of Barry Cornwall:—

LOVE AND WINE.

THE sleepy light of waning night,
The pall of winter snows,
The opening rosebud's robe of white,
The sparkling wine that flows,
Are fair, but in my lady's hair
A richer blossom blows.
Fill up the goblet to the brim,
I drink to her and she to me,
And all sad things are far forgotten,
And all the ill to be;
Fill high, nor let the Future stain
The Present with one thought of pain.
I love the strong red wine that glows,
And laughs, and gleams, and lies,
And like a liquid ruby flows
Among empurpled skies;
But lovelier far to me, the star
Within my lady's eyes.

Like the muse of Tom Carew, according to Suckling, our author's muse is "hard bound," and his verse has every appearance of being brought forth "with trouble and pain."

Why the author of 'Mildred Gower' has chosen to tell her story in verse, we can scarcely conjecture. Narrated in prose, it would have proved agreeable reading. The verse, however, which is wholly destitute of character, detracts from the interest, and ends by becoming wearisome. A few short poems at the end of the volume are fitted for the journals in which they appeared, but scarcely merit reproduction.

'Lyrics of Light and Love' consists of original poems by a variety of authors, of whom two or three—Dr. Newman, Miss Christina Rossetti, and Mr. Aubrey de Vere—have a recognized position in poetry. The book, which, with the exception of a few contributions, is more noteworthy for piety than poetry, is a satisfactory specimen of typography.

THE ART OF WRITING.

A Companion to the Higher English Grammar.
By Alexander Bain, LL.D. (Longmans & Co.)

As its name implies, this work is intended to be used with Prof. Bain's previous book on 'Higher Grammar,' but in the Preface we are told that it "may be understood by pupils taught upon any of the grammars now in use, and indeed by any person of ordinary intelligence." The chief aim of the author has been, he says, "to dwell upon such principles and usages as bear most directly upon the art of writing well," and he calls his book "a reproduction of the remarks that have occurred to him in studying the devices of composition." On rising from a perusal of the book, we are ourselves of opinion that Prof. Bain has rather over-done the study of these "devices of composition," and has sometimes spoiled good work.

In the first portion of his book, the Professor confines himself in the main to an investigation of the correctness or incorrectness of such grammatical definitions as have been put forward by previous writers on the subject. But in some cases, we observe that the work done has been merely one of destruction. After a demolition of much that is faulty, we are not supplied with anything in its place. No such definition as would please the Professor is given to his reader, nor, indeed, any definition at all. This, for example, is the case with the verb, "whose definition," says

the author, "should be free from dispute." After noticing the changes and modifications which this part of speech undergoes for Time, Number, Person, &c., he seems content to leave us with the information that "the verb does not occur except in the predicate of a sentence." This certainly is not a definition which would make it clear to a person of ordinary intelligence how to find out the verb in a complex predicate, nor does it at all come up to the Professor's own requirement, that it should be "free from all dispute." He is obliged to admit that the infinitive moods and participles of verbs must be regarded as exceptions to his definition. A definition which fails to include such important portions of what is to be defined as these are, can hardly, we think, be accepted as an improvement upon those older attempts which Prof. Bain is desirous to sweep away.

The next section, on the parts of speech, seems to us to contain, among some things which are useful, much that is unworthy of the philosophic student of grammar. Take this for an instance. On p. 68 we are told, "In Hamlet we have: 'the cock that is the trumpet of the morn'; the meaning would be more properly given by *which*." We should hardly care to hear the Professor's explanation of the error in meaning that can be made out of Shakespeare's sentence, much less should we admire the change which his sense of grammatical correctness has suggested. Of a like character is this. On p. 95 Prof. Bain informs us that "Fabulous ages," meaning "ages whose history is fable," would be less misleading if written "fable-ages." We hope it may be long before the English language is spoiled by the introduction of such expressions as the one which is here proposed, and we doubt whether anybody has ever been misled by the phrase for which the Professor would substitute an awkward compound. We should take exception also to the statement made on p. 127, that in expressions such as "The wine is good," the adjective *good* is used as a verb.

On pp. 146, 147, the author treats of the conjunction *but*. "The chief error," says he, "with *but*, is to use it where *and* is enough, an error springing from the tendency to use strong words without sufficient occasion." We might stop here to ask a professor of the art of "writing well," whether he means that the error is with *but*, or with those who misuse it. But we proceed to give his illustration of the misuse. He puts down as a quotation, "One cannot say he wanted wit, but rather that he was frugal of it"; and after essaying to point out that *but* is here not the aptest word, suggests as corrections—(1) "We cannot say he wanted wit, we can say only that he was frugal of it"; or, (2) "He did not want wit, he was only frugal of it." We prefer Butler's couplet to any of the three—

We grant, although he had much wit,
He was very shy of using it.

But if compelled to make a choice, we do not feel that we should be certain to fix upon either of our author's emendations. He proceeds thus:—"But is somewhat too strong for this instance: Now abideth faith, hope, charity, these three, *but* the greatest of these is charity." Prof. Bain does not say how he would amend this verse, but in considering the faulty use of *but* in another part of the

Bible, he becomes more explicit. He calls the attention of the Committees at present engaged on the revision of our Authorized Version to the misuse of *but*, and hopes they may be induced to remedy it. He says there are many sententious contrasts common both in the Old and New Testaments, and in these this suffering conjunction is used where it would be better away. To illustrate his point, he refers to the tenth chapter of the book of Proverbs, a chapter full of such contrasts. All through the chapter he suggests that *while* would be a more suitable word than *but*, or still better that the hardworked word should be omitted altogether, as is done in verses 15, 16, and 20. For our own part, we have lived up to this time with an idea that *but* was precisely the word to introduce a contrast. And the Professor should have noticed that the omission of the word in the verses he has noticed is not "a device of composition," but is adopted because there is no conjunction in the original. According to his proposed amendment, verses 7 and 8 of this chapter would read thus:—"The memory of the just is blessed, *while* the name of the wicked shall rot. The wise in heart will receive commandments, *while* a prating fool shall fall." With this alteration before our eyes, we cannot join the Professor in his exhortation to the Revision Committees. His other equivalent for *but*, viz., "on the other hand," even he himself sees will not do.

In the section of the book which is devoted to inflection, a long discussion is given, as had been promised in the Preface, on the use of those difficult auxiliaries *shall* and *will*, and their past tenses *should* and *would*. But we confess to becoming doubtful whether the difficulty will be made at all more plain by our author, when we find him saying at the outset—

I will write= Latin, *volo scribere*.
Thou shalt write= „ *volo ut scribas*.
He shall write= „ *volo ut scribat*!

The first of the three might do well enough, but the intelligent student will be long, we trust, before he accepts unquestioned the dictum of Prof. Bain, that "thou shalt write" means "I wish thee to write." Had the Professor been content to go back for an explanation of the English future to the old English sense of the word *shall*, which meant *to owe*, as it is used in Chaucer, "By the faith I *shall* to God," he might have found the sense of obligation which he wishes to give to the future, but which he labours in vain to obtain by such explanations as that which we have just quoted.

But it is on Composition, on the art of writing well, that the Professor has bestowed his utmost pains; and in this part he first devotes no inconsiderable portion of his book to a contrast between Saxon and classical styles. We should judge from this work that a "Saxon style" is what would meet with his approval, and what he has endeavoured to cultivate for himself. We can scarcely say we admire the result; for, taking a page (131) at random, when we come on sentences which speak of adjectives *going* with nouns, and are advised "to *stick* the word wise into the first clause," we own to a feeling that *insert*, even though it be classical, is likely to be preferred by writers of good English. There is much in the Professor's directions on "Saxonizing" a learned style

which brings to our memory the story of the mathematician, who was also an enthusiast for Saxon English, and took as the title for one essay, "On the Unthoroughfareness of Stuff." We never heard that he went farther than the title, and so we will hope for a short popularity to the method of Saxonizing here pointed out. We question whether anything is gained by presenting to a student, especially to one who has attained to the appreciation of "Higher Grammar," a contrast such as the following. The original runs thus:—

"The power of speech in the direction of public affairs becomes more and more obvious, developed and irresistible, as we advance towards the culminating period of Grecian history—the century preceding the battle of Chæroneia."

But when Saxonized this is the form it is made to assume:—

"The might of speech for leading in public things comes more and more before us, becomes more fully unfolded, and beyond withstanding, as we go on towards the highest age of Grecian story—the hundred years before the fight of Chæroneia."

This is by no means an extravagant example of what we can only call lessons in the best methods of spoiling the English tongue. Our language is composite: to that fact it owes much of its richness; and far more good would be done by teaching the student how to appreciate the shades of difference in the meaning of classical and of pure English expressions, which are nearly but not quite synonymous, and how to use each in its proper place, than can ever come from the pages on pages we have here written by Prof. Bain on Saxonizing a learned style.

We next notice a few of what the Professor calls inaccuracies committed by authors who have misused prefixes and suffixes. Under this head is ranged Shakspeare's expression "sightless substances," which he used in the sense of *invisible substances*, but which should mean, according to our strict Professor, "substances unable to see." We can only observe that with Shakspeare it didn't.

Again, in the following lines there are several inaccuracies:—

But signs of nobleness, like stars, shall shine
On all deservings.

Prof. Bain evidently thinks Shakspeare was not strong in English. For, says he, the participle *deserving* would be more suitable than *deservers*; also *nobleness* is the abstract noun confined to the virtue of being noble; for rank we use the classical abstract *nobility*; again, *signs* should be *marks* or *tokens*. So we should read—

But marks of nobility, like stars, shall shine
On all deserving.

May 'Macbeth' be long spared from such correction. Then, indeed, it would be true that—
Hapless Shakspeare of his "Critics" sore
Would wish he'd blotted for himself before.

Sometimes we are at a loss to know what the criticisms of our author mean. He prints thus, at p. 228, "Uprose the King of men with speed," and adds, "the *up* should be viewed not as compounded with *rose*, but as a detached adverb." This looks like making a blunder for the sake of correcting it afterwards; for who, before Prof. Bain, ever dreamt of a verb to *uprise*, or thought of the *up* as anything but a detached adverb till he coupled it to the verb in his typography?

The following reason given for the adjective

preceding its noun might, we venture to think, have been omitted without injury to the character of the work:—"A *white rose* is better than a *rose white*, as in thinking of the rose we already clothe it with the white colour, instead of thinking of it first as red, perhaps, and then having to change to white."

The Professor is fond of correcting the English of public notices and of signboards. For instance (p. 306),—"It is not correct to say, 'Town and country orders attended to' if there are two distinct classes of orders. It should be, 'Attention is given to orders both from the town and from the country'; or, repeat the noun, 'Town orders and country orders, &c.'" Again, p. 321, "'A house to let, furnished,' is not a happy arrangement. Better say, 'To let, a furnished house.'" This is, no doubt, very precise, but is such work worth doing, and does it come within the province of "Higher Grammar"? Almost all the corrections which the author advocates are of the same trivial or doubtful character. "The pursuers and pursued entered the gates together" should have another *the* before *pursued*, lest haply somebody should fancy that *pursuers* and *pursued* were the same people.—"The elder and younger son were, like the gentleman and lady in the weather-box, never at home together," should properly be "the elder and the younger," "the gentleman and the lady," with much more of the same character.

Dealing with another class of words, he would amend, "Shall I of a surety bear a child which am old?" into "Shall I which am old of a surety bear a son?" And in the 'Pilgrim's Progress,' "This will direct you to a gentleman's house, that hath skill to take off these burdens,"—"Correct," says the Professor, into "to the house of a gentleman that hath skill, &c."; we suppose lest some intelligent reader should fancy that by Bunyan's English the skill was imputed to the house and not to the owner. Prof. Bain again falls foul on Shakspeare. Quoting from 'Titus Andronicus'—

I am his firstborn son that was the last
That wore the imperial diadem of Rome.

This should be, "I am the firstborn son of him, &c."

And he has just as little mercy on the English of the translators of the Bible. One weak point of theirs, in the eyes of Prof. Bain, was the way they blundered over the place of the word *not*. For example, "I am not come to send peace on the earth, but a sword," should have the *not* put after the word *come*, and then it would be English. Why did not the Professor carry his criticism a little farther, and in this striking contrast, where *but* is used, suggest *and*, or *while*, or *on the other hand*? Here, again, is another instance of *not* misplaced: "God sent *not* his Son into the world to condemn the world, but that the world through Him might be saved." Transport the word *not* over the five words that now follow it, and put it before *condemn*; then, and not till then, will the fastidious taste of our corrector be satisfied. We could quote pages of similar trifling and pedantry.

Neither does Pitt's English please our author. That statesman begins a sentence thus: "The speech of Lord Stafford upon his trial, &c. We are now taught that "the importance of the speech would, probably, be

enhanced by beginning—"The speech delivered by Lord Strafford on his trial," &c. We will only quote one more example of this criticism, which is to lead to a perfect English style. We give first the original from p. 333. Prof. Bain does not tell who it is that he is now correcting:—

"When the foundations of the mind of a nation are heaving under the operations of truths which it is now for the first time making its own, more important changes will follow in fifty years than in two centuries of calmer or more stagnant existence."

This passage is assaulted in detail, but we can only put before the reader the result, which is set forward as an improvement. Here it is, from p. 335:—

"While a nation's mind heaves under the workings of truths newly made its own, in fifty years there will be (more changes of importance) a greater number of important changes than in two hundred years of stagnant existence."

It will at once be seen that here a most important qualification of the original has been lost. The author did not speak, as his corrector makes him do, of *absolutely* stagnant existence, but of an existence which, compared with the times of excitement, was *comparatively* stagnant. Of this there is not a trace left by Prof. Bain, while we submit that in other respects the whole sentence is enervated in a most lamentable degree.

We now leave this book, which contains more pedantry than we could have conceived possible in a work professedly prepared for advanced students, and we sincerely hope that it will be long before critics of the calibre of Prof. Bain come to have any sway over the writers of English. If such a day should unhappily ever arrive (which we do not expect), our language would become nerveless and stilted, beggared of all its flexibility, and starved into rigid uniformity.

ALGERIA.

Algeria As It Is. By George Gaskell. (Smith, Elder & Co.)

IF Algeria were a comparatively unknown country, situated in the centre of the Sahara or in the region of Timbuctoo, instead of being an habitual winter refuge for European invalids, and a favourite place of resort during the summer and spring months for a slightly more adventuresome class of tourists than we usually find, at these seasons of the year, loitering along the beaten tracks of Europe, there might have been some excuse for the very superficial work, professing to describe the colony "as it is," which Mr. Gaskell has thought fit to lay before the public. As, however, Algeria happens to have been described over and over again far more carefully and far more graphically than it is in the present instance, we fail to see what need there was for his book, which teaches the public absolutely nothing that they did not know before, with the exception that he has a villa at Mönchsberg, Austria, "easily recognized by the English flag."

The portion of fertile land, extending from the southern shore of the Mediterranean southward to the Sahara, and longitudinally from the frontier of Tunis to that of Morocco, which, since the French invasion in 1830, has been known by the name of Algeria, was

treated of in a volume published in London as far back as the year 1736. This was followed in 1750 by a history of Algiers. Shortly before this, the country had been thoroughly explored by the celebrated traveller, Dr. Shaw, who described it in a work brought out at the Hague in 1743. His travels in what was then termed the Regency of Algiers appeared later on, in volumes 12, 17, and 18, of 'The World Displayed,' published in London in 1774. Since then we have had 'Letters from Barbary,' London, 1790; 'Travels through Barbary,' London, 1791; 'A Short Account of Algiers,' Philadelphia, 1794; 'Historical Memoirs of Barbary,' London, 1816; 'Travels in Algiers,' London, 1820; and, more recently, 'Narrative of a Campaign against the Kabiles of Algeria,' by Dawson Borrer, London, 1848; 'Arab Life' (from the French), by H. L. M. Walters, London, 1861; 'Through Algeria,' by M. S. Crawford, London, 1863; 'The Horses of the Sahara,' from the French of General Daumas, London, 1863; 'A Trip to Algeria by a Roundabout Route,' London, 1866; 'Letters from Algeria,' by H. Clarke, 1867; 'Under the Palms in Algeria and Tunis,' by Wingfield, London, 1867; 'A Winter with the Swallows,' by M. B. Edwards, London, 1867; 'Among the Arabs, a Narrative of Adventures in Algeria,' Philadelphia, 1868; 'Artists and Arabs,' by H. Blackburn, London, 1868; 'Last Winter in Algeria,' by Mrs. H. Lloyd Evans, London, 1868; 'A Search after Sunshine,' by Lady Herbert of Lea, London, 1872; besides a capital book by Canon Blakesley, the title of which escapes our memory, several other works of minor importance, and letters that have appeared from time to time in the daily papers.

With this formidable list of books before him, among which there are some readable works, one would have thought that Mr. Gaskell would have tried to surpass, or at least equal, his predecessors. Instead of doing this, he has written an exceedingly uninteresting and, indeed, wearisome volume of travels, and one which is infinitely inferior to most of those that have already been published on the country which he so lamentably fails in attempting to describe. This, however, is not owing to too keen a sense of modesty nor to any want of assurance on his part. He has had ample experience, too, as an author; for we learn from the title of the book before us that he has already published 'Descriptive Sketches of Italian Towns,' besides a drama called 'The Traitor,' and a work translated from the German. That he knows how a book should be written is obvious from the Preface, and that he is powerless to do what he says ought to be done is evident from the book itself. He "has often," he tells us,

"Asked himself how it happens that narratives of travel are in general so dry and dull, whilst travelling itself is so delightful and instructive. To visit foreign lands is not all that is necessary to enable the tourist to draw a pen-and-ink picture of the scenery, and to describe the manners and customs of the inhabitants. Taste and feeling must be at the base of all."

"It is not enough," he continues, a little further on,

"To receive impressions ourselves. We must be able to communicate them agreeably to others, taste and judgment accompanying the pen in a pleasing and animated style of writing. A description ought to place the scene so clearly before

the mind's eye that the reader may, as it were, see it. A book which does this may be compared to a mirror that gives back faithfully all that is reflected in it. One which does not is like a bad glass, whose surface either shows objects indistinctly or distorts them to the sight. Many authors who have distinguished themselves in other branches of literature have failed in this."

We do not know how far Mr. Gaskell distinguished himself in his drama entitled 'The Traitor,' but he certainly does not shine as a descriptive writer. Any one would have thought after reading his Preface, notwithstanding that it savours somewhat of twaddle, that Mr. Gaskell was going to give us something better than the ordinary kind of descriptive literature that one meets with at the present day; and we confess we were considerably surprised and disappointed when, after perusing the twelve pages of historical notice which follow the Preface, we eventually got to the book itself, and found it consisted of a confused agglomeration of chapters,—there are thirty-six,—treating almost every possible subject bearing upon Algeria, from a milk-and-watery description of Algiers itself to some ridiculous comments on the future of the colony, and including an insipid love story, called "Ourida," worthy of a romantic school-girl of sixteen. This tale occupies fifty pages, or nearly a sixth part of the entire book, and is given to us as original, although it reads like a translation from the German. The chapters are, as a rule, very short. For instance, Arab women, concerning whom quite an interesting volume might be written, are dismissed in twelve pages; Jews receive two pages, and the Negro population an equal number. The legend of what is commonly called 'The Christian's Tomb' is dished up to us again for about the twentieth time, as well as much other equally uninteresting matter, which may be found in Piesse's 'Itinéraire de l'Algérie,' and the 'Guide en Algérie,' by Fillias. General Daumas and one or two other writers have been laid under contribution for the chapters on 'The Lion and other Animals' and 'The Sahara,' and the local papers have been utilized for those on 'The Insurrection of 1871.'

Our author has been to Blidah, but he says nothing about the Rue Koulouglis or the Arab market, and only devotes a line to the belt of fragrant olive-groves that encircle the town. He does not even mention, and has probably never heard of, the "Saint's Village," situated about a mile and a half from Blidah, on the banks of the river El Kebir, or the pilgrimages that the native population make there. He says nothing about Boufarik and its celebrated Arab market, or the hotel for which Horace Vernet painted a signboard. He has been to the "Monkey's Brook," in the Gorges de la Chiffa, and he relates how he saw the monkeys there; but he does not mention the quaint designs of Capt. Girardin that decorate the walls in many of the rooms in the restaurant that he so unjustly abuses. Tipaza, the magnificent scenery in the neighbourhood of the valley of the Sebaou, Dellys, Mostaganem, Oran, and Mascara, all places of considerable interest, are slurred over as if the author was writing about what he had never seen.

We have already devoted too much space to this book, which possesses neither the

merit of novelty nor the charm of describing familiar ground in a pleasant manner.

BUDDHA'S TOOTH.

The Dáthávansa ; or, the History of the Tooth-Relic of Gotama Buddha. Edited in the original Pali and translated into English by Sir Mutu Coomára Swámy. (Trübner & Co.)

The worship of relics was an early innovation on the original simplicity of the Buddhist religion. These relics were either supposed fragments of Buddha's body ; or memorials of his begging life, as his alms-bowl, &c. ; or objects associated with scenes in his career, as the tree under which he sat at Gayá, &c. Every Buddhist country has had some treasure of this kind to boast of. Thus, at the foot of the ruins of the old town of Candahar, Buddha's water-pot is still shown, made of stone, and said to hold twenty gallons ; but the present Mohammedan inhabitants have changed its designation, and, though revered as much as ever, it is now called the water-pot of Ali. The Chinese traveller, Hsüen Tsang, who journeyed through India in the seventh century, visited two places where Buddha was said to have left his shadow. "In old times," he says, "the appearance was as luminous as if it had been Buddha himself ; but in these later ages, one no longer sees it completely—it is only a doubtful and feeble resemblance." Eight of Buddha's hairs are said to be buried under the great Pagoda of Rangoon ; but of all these personal relics, none has been so famous as the tooth preserved in Ceylon.

After Buddha's obsequies, a priest is said to have carried the left upper eye-tooth to Dantapura, in Kalinga or Coromandel ; and there it is said to have remained for several centuries, until it was carried to Patna by the orders of Pándu, a Brahmanical king. Pándu endeavoured by every means to destroy the relic : it was smashed on an anvil and thrown into a ditch, but nothing could harm it ; and the king ultimately became a devout Buddhist. The relic was then brought back to Kalinga, but new dangers awaited it ; fresh enemies attacked the city ; and the Prince of Dantapura, finding resistance hopeless, enjoined his daughter, Hemamálá, and her husband, Dantakumára, to escape by sea, and fly with the sacred treasure to Ceylon. On their way they were shipwrecked, and a snake-king stole the relic from the Princess while asleep ; but a saint intervened to force him to restore it, and the fugitives reached Ceylon in the year A.D. 312, where the reigning monarch solemnly enshrined the tooth in a temple at Anurádhapura. Since then, the relic has experienced many vicissitudes of fortune. It has been successively transferred to fourteen or fifteen different places of residence in Ceylon ; in 1560, it was seized and destroyed by the Portuguese ; but the native authorities maintain that the genuine relic was concealed, and only a spurious one given up to the invaders ; and the tooth of Buddha played an important part in the insurrection against the English in 1818. It is now kept in the Máligáwa Temple at Kandy, and "only the other day the Ambassadors from Burmah, returning from Europe, appeared in state before the shrine there, in fulfilment of the special commands of their king, and offered it many tokens of homage

and devotion." The tooth itself is described by European visitors as a piece of yellowish ivory, two inches long, and curved ; but fervent Buddhists meet every objection with the assertion that in Buddha's time men were much larger than they are now !

It is this history which furnishes the author of the present Pali poem with a theme for his epic muse. Dhammakitti is said to have died about the commencement of the thirteenth century, and his poem, called the 'Dáthávansa,' is considered the best specimen of the mediæval Pali literature. It is evidently an imitation of the Sanskrit 'Raghuvansa,' by Kálidása : we have the same artificial style of composition, but without the extravagances of later poems ; and the language, though ornate, is not highflown or obscure ; but we miss the rich imagination of the Sanskrit poet. To a European reader, moreover, the subject is an unfortunate one : the fortunes of Buddha's tooth are too remote from our sympathies to excite much interest ; and the portentous miracles, which everywhere accompany its progress, are wearisome from their monotony.

The volume has, however, very great value from another point of view ; and Sir Mutu Coomára Swámy has conferred a real obligation on all Pali students by its publication. As he remarks in his Preface, "the difficulties in the way of the Pali student are very disheartening." Very few text-books have been printed ; and the only available dictionary (that by Mr. Childers) is as yet unfinished. Hence the publication of the text of a classical poem like the 'Dáthávansa,' with notes and a literal translation, is a boon for which the editor deserves our most hearty thanks. Pali is the key to ancient Buddhism, as the old literature of Ceylon preserves its most authentic monuments ; and every aid is valuable which helps towards this ultimate object.

NOVELS OF THE WEEK.

One Easter Even. By Klotho. 3 vols. (Chapman & Hall.)

The Law and the Lady. By Wilkie Collins. 3 vols. (Chatto & Windus.)

Lady Hetty. 3 vols. (Daldy, Isbister & Co.)

Cap and Bells. By Margaret C. Helmore. 3 vols. (Smith, Elder & Co.)

Rosamunda, and Other Stories. By Mrs. Algernon Kingsford. (Parker.)

'ONE EASTER EVEN' is not bad, regarded as the first production of a young lady author. We are a little over-done with nursery-talk and the bread-and-butter atmosphere of the girls' school, while religion is too closely connected with consumption, and church politics with virtue. But the author has considerable powers of description, and some ear for local idioms, so that, though the East Anglian *patois* is not given in its full beauty, we have no difficulty in recognizing the general truth of her rendering of country life. Will she forgive us for the hypercriticism that Norfolk labourers do not say "it feer," but "that," or more frequently "t' fare," for "it seems" or "it appears" ? The plot is not without intricacy, but its originality is a little marred by its resemblance to the Tichborne mystification, though the expedient of kidnapping the infant child of the usual baronet gives it a charm additional. Of character there is not a great deal. The good people

are very pious, and enjoy very bad health ; the villains : not numerous, but as black as need be : Mr. Stonyway, the rather stiff High-Churchman, who is thawed into humanity by his friendship for Clifford Dayrell, and dies a martyr on an African mission, is the most vigorous sketch. Mr. Vassail, too, we suspect to be an original portrait. Mr. Manholm has his merits as a type of a rather secular parson, a species fast dying out, but for which more, we think, might be said than ladies of our author's turn of thought would be willing to allow. Society at Pigglesford, in fact, is sketched with some shrewdness, though knowledge of the world on a larger scale is not unnaturally somewhat wanting. The heroine is a good little girl, with a vivacious temper much soured by the mystery attached to her birth, and requiring for its correction a somewhat unmerciful measure of chastisement. She dies, of course, before we can judge of the result.

We are well disposed in general to praise Mr. Wilkie Collins's work. We have often referred to his 'No Name' as the best of sensational novels ; we praised his 'New Magdalen,' and we have spoken well of many of his books. We shall not be suspected, then, of an exaggerated dislike for his sensational style, when we say that his new book is an outrageous burlesque upon himself.

'Lady Hetty' is a symptom that there are authors who are beginning to think the function of a novelist is, among other things, to amuse, and that while virtue of a highly intellectual cast is essential to an age of progress, cakes and ale have merits in their way. Humour and some wit are blended with the shrewd observation which marks our present author. This is the more remarkable as the story is suggestive of plenty of serious thought, and the writer takes a high view of the use of fiction. David Groat, the mouthpiece of many sage reflections, is a sensitive man with a crust of reserve and waspishness, not cynicism, a character more often to be found in real life than novels, but rare in either, and seldom appreciated in the flesh. Though there is not a lay-figure in the story, it is David who is the touch-stone which displays the other actors. Lady Hetty herself, with her tangled and incomplete, though not unhappy, love-story ; the minister, with his proud humility, and struggles with a feeling which he thinks must lead to a compromise with duty ; the all-sufficient dominie Ogg, jotting down ideas for the great epic, and losing his head in simple sonnets to the eyebrow of his ruling charmer for the nonce, lecturing on themes of stern statesmanship, and blushing audibly, if we may coin an oxymoron, in the presence of every young lady ; stout Jeremiah Tippet, the justified homicide and ardent supporter of the British constitution, with "nae qualms of conscience," but "his Bible in ae hand and his Blackstone in the ither" ;—all have the quintessence of their several natures evoked by the Socratic irony of a subtle questioner. We have room for but few of the dicta of the sage. "Providence," says the Bible-woman to David, the mourner and legatee, "Providence is aye kind." "It's wonderful the kindness of Providence, when it tak's awa' oor best friend, and gies us his auld breeks, and the pouches in them, in place o' himself." Let us add his division of house-

wives, the "aye dirty" and the "aye cleanin'," (although this is hardly original) and his sound remark on consolation: "The least's aye the maist in the matter o' consolation, for where there's maist need o' there's least stomach for't." With these random excerpts we will take leave of David, and of one of the most genial stories we have lately met with, though its plot is not untinged with sadness.

"Cap and Bells" are the appropriate adornments of a young man, who rushing madly from England on a slur having been cast erroneously upon his parentage, thereby loses the young lady he adores, and involves his relatives in confusion, and a terrible series of calamities. Though the plot, which turns on the changing of two children in their infancy, is improbable enough, the story is gracefully written, and many of the characters are drawn with considerable power.

Mrs. Kingsford's volume will be read with interest by all Anglican or Roman Catholic devotees whose bent is to a fanciful and sensuous type of religion. The general reader will find her didactic strain occasionally wearisome, and her eloquence sometimes verbose and over-strained. The tales which please us best are the floral allegories, in which a good deal of poetic fancy is exhibited, while the moral deduced from each is unobjectionable. The story of 'Rosamunda,' which gives its name to the book, seems to us in questionable taste, being a revival in bold character of the circumstances of Alboin's death, and of horrors which, except for historical purposes, are better forgotten. Nor do we think her more fortunate in dealing with her own country at a later period. The story of the Puritan weaver's daughter and that ardent controversialist Lord Maxwell is a glaring anachronism. The purely religious stories are even less to our taste, but on that point we would speak with reserve. Rapturous descriptions of the personal beauty of choristers, and exaggerated praises of the moral efficacy of music, are apt to become a little cloying if much insisted on. But Mrs. Kingsford has power of a sort, and at any rate deserves more respect than novelists of the ordinary type. With a little concentration and more tolerance, she might do better things.

OUR LIBRARY TABLE.

MESSRS. LONGMANS publish, under the title of *Here and There among the Alps*, by the Hon. Frederica Plunket, a good little book on the less known parts of Switzerland and Tirol. The two last chapters, one on "Hints to Lady Pedestrians," and one on the general advantages of climbing, are excellent.

Few pleasanter volumes of gossip matter have lately come under our notice than *Sketches and Studies*, which Mr. R. J. King has collected from the journals in which they originally appeared, and Mr. Murray has published. A few repetitions occur which had better have been avoided, now that the articles are put together; but on the whole the book is most agreeable reading.

THE value of such a book as *The Great Army*, by "the River-side Visitor," depends a good deal upon whether the volumes are a record of actual experiences, or, as we suspect they are, a collection of fictitious narratives. As stories these tales cannot be said to be of much value, but if true, they are of importance to those who take an interest in the state of the London poor. Messrs. Daldy, Labister & Co. are the publishers.

The Year-Book of Women's Work, by L. M. H.,

the first issue of which is before us, promises to be an excellent publication, and deserves the support of all who wish to see women given a fair opportunity of earning a livelihood. It is published at the office of the *Labour News*.

OUR table is crowded at this time of year with Reports of Free Libraries. We have already noticed several, and we have now in our hands Reports from Liverpool, Salford, Hereford, and South Shields. The libraries at the three places first named seem more prosperous than ever, and South Shields has made a good start. If, however, the Librarian has purchased the 159 volumes of Valpy's *Delphin Classics*, as the Catalogue seems to indicate, we cannot congratulate him on his choice. His other selections seem more judicious.

The Transactions of the Gaelic Society of Inverness has reached a second volume, which opens rather characteristically with a list of "office-bearers," headed by a "chief" and two "chieftains": almost half way down this carefully graduated constitution we find the Bard of the Society. So far all is patriarchal, as it should be; but when we find the rear brought up by the Society's bankers, we are reminded we are still in the nineteenth century. The objects of the Society, we are told, are the perfecting of the members in the use of the Gaelic language; the cultivation of the language, poetry, and music of the Scottish Highlands; the rescuing from oblivion of Celtic poetry, traditions, legends, books, and manuscripts; the establishing in Inverness of a library, to consist of books and manuscripts, in whatever language, bearing upon the genius, literature, history, antiquities, and material interests of the Highlands and Highland people; the vindication of their rights, and the furtherance of their interests, both at home and abroad. So this is not exactly what is called a "learned society," which is amply borne out by the rest of the volume; still there is no reason why it should not turn out a very useful organization, especially if its members would make it one of their chief objects to collect legends which may be still current in the Highlands, but not accurately or at all registered up to the present time: the volume before us contains a few. But it is to be feared that the energy of the Society will be allowed to evaporate in a hopeless attempt to resuscitate the Gaelic as a spoken language—the time for that is no doubt gone by. The plan adopted by Irish societies of appending an English translation to original documents should be followed by the Gaels of Inverness unless they wish to hide their light under a bushel; nor would it in the least detract from the value of their *Transactions* if they could induce the Rev. A. MacGregor, M.A., to leave his orations unpublished. It is all very well in its way to tell an audience of Highlanders that Scotch Gaelic is the fountain whence Greek and Latin are derived, though of course these last are not fit to be mentioned the same day as Gaelic, but it is just as well not to put it into type. The reverend gentleman, by the way, has an unbounded admiration for Prince Louis Lucien Bonaparte, who not only feels great interest in Scotch Gaelic, but also seems to be acquainted with a most extraordinary number of nearly allied languages, namely, the French Gaelic of Brittany, the Armoric, the Cornish, also the Cimbric and the Gaelic, still spoken in Wales, in the Isle of Man, and in Ireland. What would the Prince think of this list? Mr. MacGregor's orations are so full of such gems as these that it is a great pity they have not been translated into English: it would do good to him if not to his readers.

WE have on our table *Pictorial Geography*, by J. R. Langer, B.A., F.R.G.S. (Virtue & Co.),—*Euclid*, edited by L. B. Seeley, M.A. (Seeley),—*The Elements of Geometry, in Eight Books*, Part 1, by L. J. V. Gerard (Longmans),—*First Lessons in Business Matters*, by a Banker's Daughter (Macmillan),—*London Sermons*, by Rev. C. M. Davies, D.D. (Tinsley),—and *Principles of Science Absolute*, by M. J. Thomson (Paris, Rothschild). Among New Editions we have *The Village Surgeon*, by

A. Locker (Low),—and *Harry Heathcote of Gangoi*, by A. Trollope (Low).

LIST OF NEW BOOKS.

- Theology.**
Bickersteth's (E. H.) *Shadowed Home*, 2nd edit. cr. 8vo. 5/ cl.
Carter's (Rev. T. T.) *Sermons*, 3rd edit. 8vo. 9/ cl.
Carter's (Rev. T. T.) *Spiritual Instructions on the Divine Revelations*, cr. 8vo. 4/ cl.
Cattle of Great Britain, edited by J. Coleman, 4to. 18/ cl.
Crawford on the Atonement, 2nd edit. 8vo. 12/ cl.
Fifty-Two Five-Minute Sermons, 12mo. 3/6 cl.
Groser's (W. H.) *Sunday Portfolio for the Young, Old and New Testament*, 2 vols. folio, 7/6 each, cl.
Harris's (Rev. G. C.) *Sermons, with Memoir*, 12mo. 6/ cl.
Hopkins's (Rev. E. H.) *The Holy Life*, 12mo. 1/6 cl.
Hume's (A.) *The Christian Hour*, 16mo. 1/ swd.
Jelf (W. E.) *An Examination into the Doctrine, &c., of Consolation*, 8vo. 7/6 cl.
Krummacher's (F. W.) *Suffering Saviour*, 8th edit. 8vo. 7/6 cl.
Luther's Commentary on St. Paul's Epistle to the Galatians, by Rev. E. Middleton, new edit. 8vo. 7/ cl.
Nicholson's (M.) *Rest in Jesus*, 5th edit. 12mo. 4/6 cl.
Peabody's (A. P.) *Christianity and Science*, cr. 8vo. 7/6 cl.
Pinart's *Meditations*, 6th edit. 12mo. 5/ cl.
Pope's (W. B.) *Person of Christ*, 2nd edit. 8vo. 7/ cl.
Robinson's (W.) *Hardy Flowers*, new edit. roy. 16mo. 3/6 cl.
Steinmeyer's (F. L.) *Miracles of Our Lord*, translated by L. A. Westley, 8vo. 7/6 cl.
Waller's (Rev. C. H.) *Names on the Gates of Pearl*, 6/ cl.
Watches by the Cross, 2nd edit. 18mo. 1/ cl. limp.
Westcott's (B. F.) *Canon of the New Testament*, 4th edit. 10/6
Wilander's (A. R.) *Ritualist's Progress*, 12mo. 2/6 cl.
- Philosophy.**
Comte's (A.) *System of Positive Philosophy*, Vol. 1, 8vo. 21/ cl.
Lewes's (G. H.) *Problems of Life and Mind*, Vol. 2, 8vo. 18/ cl.
- Law.**
Collier's (R.) *Treatise on the Law of Contributory in the Winding-up of Joint-Stock Companies*, cr. 8vo. 9/ cl.
- Fine Art and Archaeology.**
Schliemann's (Dr. H.) *Troy and its Remains*, edited by P. Smith, 8vo. 42/ cl.
- Poetry.**
Story of My Love, and other Poems, by M. S. L., 12mo. 1/6 cl.
- Music.**
Brown's (A. H.) *Gregorian Psalter*, 12mo. 2/6 cl.
- History.**
Hook's (W. F.) *Lives of the Archbishops of Canterbury*, Vol. 5, new series, 8vo. 14/ cl.
St. Kentigern's Legends and Commemorative Celebrations, translated by Rev. W. Stevenson, 4to. 16/6 hf. bd.
- Geography.**
Lawson's (W.) *Outlines of Geography*, new edit. 12mo. 3/6 cl.
Markham's (C. R.) *Threshold of the Unknown Region*, n. ed. 7/6
Markham's (C. R.) *Whaling Cruise to Baffin's Bay*, n. ed. 7/6
Plunket's (H. F.) *Here and There Among the Alps*, 6/6 cl.
- Philology.**
Crabb's (G.) *English Synonyms Explained*, 8vo. 15/ cl.
Euripides, Vol. 2, by F. A. Paley, 2nd edit. 8vo. 16/ cl.
Humboldt's *Natur- und Reisebilder*, with Notes by Buchheim, 12mo. 4/6 cl.
Laud's (E. W.) *Arabic-English Lexicon*, Bk. 1, Pt. 5, 4to. 25/ cl.
Mariette's (A.) *Half-Hours of French Translation*, 7th ed. 7/6
Villemain's (A. F.) *Lascaris*, with Notes, &c., by A. Dupuis, cr. 8vo. 1/ swd.
Virgil, by Conington and Nettleship, Vol. 3, 2nd edit. 14/ cl.
- Science.**
Dickinson's (W. H.) *Diseases of the Kidney, &c.*, Pt. 1, 10/6
Garden (The), Vol. 6, 4to. 12/ cl.
London's (Mrs.) *Amateur Gardener's Calendar*, new ed. 3/6 cl.
Magnus's (P.) *Lessons in Elementary Mechanics*, 12mo. 3/6 cl.
Paterson's (Major W.) *Notes on Military Surveying*, 3rd ed. 7/6
Turner's (W.) *Introduction to Human Anatomy*, Pt. 1, 6/6 swd.
Walton's (H.) *Practical Treatise on Diseases of the Eye*, 3rd edit. 8vo. 25/ cl.
- General Literature.**
Belgravia, Vol. 5, 3rd series, 8vo. 7/6 cl.
Every-Day Book of Modern Literature, edited by G. H. Towns- send, new edit. 8vo. 5/ cl.
Harwood's (J. B.) *Sir Peregrine's Heir*, 3 vols. cr. 8vo. 31/6 cl.
Hallett's *Universal Licensed Vintner's Trade Book*, 3rd ed. 6/ cl.
Haworth's (E. F.) *Stories for Idle Afternoons*, cr. 8vo. 3/6 cl.
How's (W. W.) *Pastor in Parochia*, 8th edit. 12mo. 3/6 cl.
Kavanagh's (J.) *John Dorrien*, 3 vols. cr. 8vo. 31/6 cl.
Lytton's (Lord) *What Will He Do With It?* (Knebworth Edition), Vol. 2, cr. 8vo. 3/6 cl.
Macdonald's (H. D.) *Principles of Economical Philosophy*, 2nd edit. Vol. 2, Part 1, 8vo. 12/ cl.
Majendro's (Lady M.) *Giannetto*, cr. 8vo. 5/ cl.
Neville's (M.) *Alice Godolphin*, 3 vols. cr. 8vo. 21/ cl.
Ogilphart's (Mrs.) *Story of Valentine*, and His Brother, 3 vols. cr. 8vo. 25/6 cl.
Oxford University Calendar, 1875, fcap. 4/6 cl.
Payne's (C.) *A Loyal Garland*, 8vo. 3/6 cl.
Penrice's (A.) *Skyward and Earthward*, cr. 8vo. 7/6 cl.
Pierce's (W.) *America, a Lecture*, 1/ cl.
Shakespeare's Works, by Bell, Vol. 2, 12mo. 2/6 cl.
Trials and Travels of a Domine at Home and Abroad, by Amneta, cr. 8vo. 3/6
Where are the Dead? 3rd edit. 12mo. 3/ cl.
Winslow's (F. E.) *Within Sight of Home*, 12mo. 2/ cl.

MR. WILKIN'S EDITION OF THE 'GEORGICS.'
Merton College, Oxford.

KINDLY allow me, in common fairness, the privilege of the briefest possible reply to certain strictures on my edition of the 'Georgics,' which appeared in your review of that work, and in Mr. Bell's letter.

First, let me say what I am charged with doing.

Your reviewer, after praising my analysis of the text, both in point of conception and execution, commending the orthography adopted, and acknowledging the profession, in my Preface, of very deep obligations to Prof. Conington, mentions several cases in which, in the Notes, I have cited Conington by name, and compares them, in a parallel column, with others, wherein he believes me to have availed myself of the Professor's annotations without special acknowledgment.

Mr. Bell goes further. After expressing his regret that your reviewer does not commit himself to "some more distinct expression of opinion" as to the legitimacy of my use of Conington's Vergil, he goes on to tax me with something very like wholesale literary plagiarism.

Now let me say what I have done. I have simply treated Conington as he treated Forbiger, with this difference, that, in my notes, I have far more frequently cited him by name than he has cited Forbiger. In his Preface, vol. i. p. xii, he says: "I have made great use of his [Forbiger's] Vergil, levying upon it the same kind of contributions which it has levied on others." After this general acknowledgment he dispenses, in his annotations, in the vast majority of cases, with any special reference to him, except when he cites him controversially. Having, in my Preface, p. xiii, declared myself "most deeply indebted to Prof. Conington's brilliant labours," I had a right to act towards him as he has acted towards Forbiger. Still there is hardly a page of my notes in which I have not cited him by name; and in other cases the debt if any, is covered by the general acknowledgment in the Preface. I say "if any": for, if the substance of a note of mine is found in Conington, it by no means follows that it was drawn direct from him, or that he had any better claim to it than myself. Three-fifths of his most valuable notes are drawn from the vast storehouse of Forbiger. His claims to originality have been greatly overrated, simply because Forbiger has been little studied, except by professed scholars.

The translations, which form so large a part of my notes, are mainly my own. Indeed, I may appeal to the Preface of my published version of the 'Eclogues' and 'Georgics' as a proof of the alightness of my sympathy with Conington's theory of Vergilian translation into English prose. Still less do my grammatical notes owe to the late Professor. The analysis, too, the distinctive feature of my edition, is mostly my own work.

As to the general moral question of an editor's right to avail himself of the lucubrations of another, it has always been admitted that editions, and even translations, stand on very different ground from works of original genius. The *Saturday Review*, in a paper on 'Classical Translations' (April 5, 1873), goes so far as to say, "we do not at all deprecate appropriation of the sound interpretations of previous translators." If such is the case, how much more forcibly does the rule apply to a classical commentary, especially on the text of a poet so overwhelmed with annotations as Vergil? If every successive editor had to content himself with his own original remarks, what would be the result? There would be no such thing as continuous improvement; every student would have to arm himself with a copy of all the best editions of his author, and would move as pleasantly as a Dutchman in six pairs of trousers. Classical commentators are, for the most part, pioneers; they take up and carry on the work of others,—

Et quasi cursores, vitæ lampada tradunt.

If they acknowledge what they borrow, infuse new light of their own, revise the orthography of their text, and render their author, by occasional aids in translation, and by a novel use of analysis, more accessible to schoolboys—they are scarcely amenable to moral censure.

Far be it from me to shelter myself under the legal protection which the law would give me, even had my book been an abridgment of Conington's Vergil, which it is as far as possible from being. Lord Campbell, in his life of Lord Hardwick

('Lives of Lord Chancellors,' vol. vi. p. 202), says that the ruling of that judge on this point has never been upset. Lord Hardwick, in *Gyles v. Wilcox*, 2 Atk. 142, had ruled—"The statute must not be carried so far as to restrain persons from making a real and fair abridgment. An abridgment may with great propriety be called a new book. Not only are the paper and printing the abridger's, but in his task he may show invention, learning, and judgment. In many cases, too, abridgments are extremely useful." In our own days, Lord Lyndhurst ruled, in *D'Almaine v. Boosey*, 1 You. & C. 298, a case of a musical composition, as follows: "Such a modification of an original work as shall absorb the merit of the original in the new composition, as in the case of an abridgment or a digest, may be allowed, for such publications are in their nature original."

In my own case, however, I elect to stand or fall on the moral question of right or wrong.

H. MUSGRAVE WILKINS.

MR. I. T. PRICHARD.

London, February, 1875.

HAVING seen in the *Athenæum* an allusion to the death of an old and valued friend, Mr. I. T. Prichard, I venture to send you a few particulars respecting his career. He was a son of the late Dr. Prichard, of Bristol, well known by his works on the races of men. Four of Mr. Prichard's brothers distinguished themselves at Oxford. One of these was a Fellow of Oriel, another a Scholar and Fellow of Balliol: no small distinctions at that time. Iltudus Thomas Prichard himself was at Rugby for a short time, but did not proceed to Oxford, as he obtained a "direct appointment" in the Indian Army. He served for about fifteen years, and was Captain and Adjutant in a Bengal regiment, stationed in Rajpootana, when the Mutiny broke out. His work, 'The Mutinies in Rajpootana,' is most interesting, full of "hair-breadth escapes," and instructive as showing the false confidence which existed in the minds of experienced officers up to the moment when their own men fired volleys at them on parade. After the transfer of the Indian "Raj," Mr. Prichard quitted the army, and became editor of the *Delhi Gazette*, which rose like a rocket under his management, the shares of 25*l.* each being valued after a few years at 1,000*l.*, and paying dividends of 25*l.* per cent. on that amount. In its columns he wrote an admirable novel on the Indian Mutiny, entitled 'How to Manage It,' which was afterwards published in London by Mr. Bentley. To his functions as editor Mr. Prichard added those of a Pleader in the High Court at Agra, and, coming over to England after a time, he entered at Gray's Inn, and was in due time called to the bar. The rest of his life was spent partly in England and partly in India. You have alluded to his 'Administration of India' and 'Chronicles of Budgapore'; he also brought out (in combination with another member of the bar) a translation of one of Ortelan's works on Roman Law, and a series of Educational Manuals on a new system. In the meantime he was unremitting in his endeavours to improve the status of the natives of India, and to bring them into social intercourse with our countrymen. He constantly lamented the apathy prevalent in England respecting Indian affairs, and used to laugh good-humouredly at our describing this or that man as "acquainted with the Oriental character," and concluding that he must be an authority on Indian questions, because perchance he might have travelled in Turkey or Persia. To him the Indian gentleman was practically what he is to all of us theoretically, a fellow-subject, to be judged by the same rules of justice as ourselves. Mr. Prichard was quiet and unobtrusive in manner, and seldom entered into argument in private conversation; but he always formed his own opinion, and could defend it with vigorous language, either *visâ voce* or on paper. He was thoroughly independent in his views, and consequently, while respected by all, he was not altogether popular with the authorities; at least, such was his own

opinion. In his life he was one of the purest and most single-hearted of men. Mr. Prichard married, while still very young, his first cousin, Miss Emily Moline, a sister of Mrs. Cayley, the wife of Prof. Cayley, of Cambridge. A. R.

SASKATCHEWAN.

Leamington, Feb. 8, 1875.

A MAN may love sport without being a monster of cruelty; he may slay wild animals without being a ruthless butcher. Your review of my book of American travels, 'Saskatchewan and the Rocky Mountains,' amounts to an attack on my personal character, and I claim a space in your columns to defend myself from unjust aspersions.

Starting with the assumption that the lapse of time since my journey has "forestalled any benefit that might otherwise have been derived from the information contained in it,"—an *erroneous assumption*, for, except in the vicinity of Fort Garry, the country and its general conditions remain unchanged, as inquiry, or reference to recent works (such as Rev. G. Grant's 'Ocean to Ocean,' 1873), would have sufficiently shown,—your reviewer dismisses with small notice and without extract at least two-thirds of my book, and proceeds to make of me a peg on which to air a theory as to the "savage instincts of the British gentleman," declaring me to be "a man of cultivated mind and humane disposition," yet one who aims at no "perfection" save "in the art of shedding innocent blood." The latter proposition he supports by one-sided extracts, suppressing all my justificatory statements, and in one instance at least committing himself to an almost absolute negation of fact. Summarized, his principal charges against me are as follows:—(1) Wanton destruction of animals; (2) destruction of them in excessive numbers; (3) wounding and "maiming"; (4) hypocrisy in reproving or repressing cruel practices. With these I will deal, *seriatim*, as briefly as the case permits.

1. The reviewer thus writes—"In most instances slaughter seems to have been indulged in for the mere pleasure of it, and not for the sake of food." Pleasure there was, no doubt, in the pursuit, but not in the act or incidents of "slaughter"; scarce one slain animal but was needed for use, for my party consisted of from eight to ten men, whose food chiefly depended on the produce of the chase. Let me offer the following extracts from my journal, out of many of similar tenor:—"Our stock of pemmican having run short . . . I decided to hunt buffalo, and . . . dry a large store of meat for our purposes" (p. 100). "There was full employment . . . in killing buffalo to increase our miserably scanty store of dried provisions" (p. 109). "I was well pleased with our sport among the buffalo. . . . Had slaughter been the chief object, we might have slain hundreds of bulls and lean cows—nothing could have been more easily done; but such cruelty would have weighed heavy on my conscience, and, to give my men justice, they showed no inclination for mere wanton massacre. Not counting two or three bulls shot after a fine run and allowed every chance for their lives, or slain under some sudden excitement [by my men, not by me], I could safely say that no buffalo had been killed by myself or my men except for good, or, at all events, definite and sufficient reasons" (p. 126). These extracts relate to buffalo, and may serve as samples of what stood ready to your reviewer's hand. I cannot ask space to pursue this branch of the subject further, but will merely remark that in the Rocky Mountains, where the rest of my sport almost entirely lay, we were dependent for food on our own exertions, were sometimes in actual straits, and never had a sufficient supply to meet all requirements.

2. As to the supposed immense destruction of animals during my seven or eight months' journey, your reviewer is equally under false impressions. Save in the days devoted to hunting buffalo in July and wild sheep in September, there was scarcely any destruction of game, except ducks and prairie-fowl. Out of the count-

less herds of buffalo only some eight bulls and cows were shot by myself, and sixteen by my men. In several instances I use such expressions as this:—"I might have shot plenty of old bulls, but it would have been more cruel butchery" (see pp. 98, 105, 109, &c.). Out of the great herds of wild sheep I only shot some fifteen, and my men about the same number, during the whole four weeks of our stay in the mountains, and as I stated, we were in want of larger supplies.

3. As to wounding and "maiming," the reviewer writes:—"How far, with all his practice, he [the author] fell short of perfection in this respect ('the art of shedding innocent blood')—for perfection in sporting means to kill instantly and surely, without inflicting torture and misery—appears from too many an instance, as the following will show." This is a peculiarly galling accusation; yet, will it be believed, throughout the whole journey I only wounded, without securing them (speaking of four-footed game), this one buffalo alluded to above (my horse falling as I was on the point of giving the death-shot), one wild sheep, and three wolves, constant intruders on us (pp. 68, 142, &c.), be it noted in reply to a special censure, destructive animals whose numbers required thinning (pp. 123, 176, 184, 422, &c.), however useful their general services in devouring carrion. A few wild sheep were wounded by my men, and this, so far as I know, exhausts the list. As to the case of the grisly bear left to die of his mortal wound, instead of receiving the *coup de grâce*, the reviewer omits to state that the beast was hidden in a covert "as dense as a thorn hedge," only penetrable on hands and knees.

4. I trust I have said enough to convince any unprejudiced person that I am guiltless of the savage tendencies and conduct ascribed to me. I will refrain from reference to the occasions on which I have striven to serve the cause of humanity to animals. Granting me to be a hypocrite, the reviewer ought to have applauded words and deeds in accordance with his own notions, instead of ridiculing them. Why I should have been singled out for this attack in your columns, I know not. It is but the other day that Sir Samuel Baker received from you high praise for "a hundred pages of enjoyable reading," when he "gives his rifle fair play," . . . "antelopes are shot; hippopotami make the acquaintance of explosive shells . . . crocodiles are struck with spears and riddled with bullets . . . and so, page after page, the reader is treated to . . . the shooting of lionesses, elephants, and men more savage than they." I do not blame Sir Samuel; but I ask, if such is the sport you praise, wherein is the guilt of mine? Bears and buffaloes are worthy antagonists, and the wild creatures of the mountain have precipices for their defence. As to being a lover of fair sport, I admit the accusation, and glory in it. Hunting wild animals under circumstances of personal toil or danger is a lawful and ennobling pursuit, and I trust that the day is far distant when "British gentlemen" will yield to the effete and old-womanly nervousness which is fast unmanning the nation, and renounce those open-air sports in which, like all noble and vigorous races of mankind, they at present so greatly excel.

SOUTHSK.

* * From want of room, we could not insert Lord Southesk's letter last week. We are sorry to have hurt his feelings, and we did not mean to imply that he was so bad a shot as to miss more than he hit, or wound more than he killed. It is pleasant, too, to learn that he shot mainly for the sake of food. If the unusually detailed descriptions of his achievements in the field jarred upon us, it was for no reason derogatory to him, but because we believed him to be endowed with a keener appreciation of the "gentle" and "manly," and with higher capacities generally, than the mere hunter. Since, however, Lord Southesk avows himself content with the "British gentleman" as he is, he, probably, has little sympathy with the "British gentleman" as

under a higher civilization he might be. We thought otherwise while reading his book. As it is, we readily accord him the distinction he covets, of being an excellent sportsman, and a most humane man—for a sportsman.

OFFICIAL PHILOLOGY.

Calcutta, January 21, 1875.

In the critical notice of Sir George Campbell's 'Specimens of the Languages of India,' which appeared in the *Athenæum* of December 19th, 1874, I am accused of having contributed the worst portion of a book which is described as a "tissue of blunders."

As this is the first intimation I have received as to the publication of this work, or as to the mention of my name in connexion with it, I hasten to explain that I am in no way responsible for the accuracy, or otherwise, of the vocabularies of the Madras language. During a portion of 1873 I officiated as Secretary to the Madras Government, and I think in August of that year, Sir George Campbell forwarded to me some lists of common English words which, at his request, were transferred to certain learned "pundits" of the Southern Presidency, who shall be nameless, who kindly undertook to give the equivalent in the several languages. When filled up, the lists were returned to Sir George Campbell just as they were received.

Apparently, the contributor of the vocabularies of the Neigherry dialects added a few common words which were not in the original lists, and hence the equivalents of these words are not to be found in the vocabularies of the other four languages, though, no doubt, perfectly well known to the gentlemen who were so obliging as to prepare them.

I am not linguist enough to judge of the value of your critic's remarks, but he has, at any rate, fallen into a palpable error in the only instance of a mistake in the Madras portion of the book which he quotes. On reference to the work, of which I have just obtained a copy, I find that the very word *magal*, which he says should have been given as the Tamil equivalent for *daughter*, is so used in the second column of page 4 of the Dravidian vocabulary; and that the word *kumārathi*, to which he objects, is apparently only given as a second equivalent in the second column of page 8. So much for one so-called blunder. It is just possible that the remainder of the "tissue" may be equally baseless.

R. A. DALYELL.

* * We may remark that Sir George Campbell himself was our authority for supposing Mr. Dalyell to be "responsible for the accuracy, or otherwise, of the vocabularies of the Madras languages." In his Preface, Sir G. Campbell states:—"To the Hon'ble R. Dalyell I am indebted for a collection of the civilized Dravidian languages of Southern India." Mr. Dalyell's repudiation of responsibility strikes at Sir George, not at us. After admitting that he is "not linguist enough to judge of the value" of our remarks, Mr. Dalyell should have avoided indulging in a criticism of them. We hold that in such vocabularies as Sir G. Campbell's, which are tabulated expressly in order that the reader may compare one dialect with another, the use of "*kumārathi*" as the Tamil equivalent for "*daughter*" is a pernicious error in any place. It is no excuse for Mr. Dalyell that he is right at page 4 if he is wrong at page 8. At page 8, "*kumārathi*" (sic) is given as the Tamil for "*daughter*," and, immediately after, so that the reader may compare the two dialects, the Malayalam equivalent for the same word is given as "*magal*." Now, is not this likely to prove misleading to one who is ignorant of the fact that actually "*magal*" itself is the pure Tamil word for "*daughter*," whilst "*kumārathi*" is simply a hybrid Aryan term? Malayalam and Tamil are almost identical as languages, only the characters in which they are written are different, and Malayalam is more impregnated with Sanskrit than is Tamil.

NOTES FROM PARIS.

ALL English people who take an interest in our literature have read the speech delivered at his reception by M. Alexandre Dumas, and the answer of M. d'Haussonville. I do not need, therefore, to analyze or criticize either; but I shall simply speak of the hero of the *file*. Your readers, especially the ladies, have a right to some friendly indiscretions about so strange and attractive a character as Dumas.

His speech was warmly cheered from the first word to the last, although it is far from being worth as much as a single act of his least successful comedy. An audience, already prepossessed in his favour, found it all perfect, even the paradoxes and the bits of bad taste. This unswerving admiration is due not merely to the speaker's great reputation, but to the esteem that he has known how to deserve, and the real feeling of friendship with which he has inspired the public. The reply of M. d'Haussonville all men of taste acknowledge to be far superior. It is the work of a sagacious moralist and finished writer. But then M. d'Haussonville, a *grand seigneur*, a native of the Faubourg Saint-Germain, a luminary of the *Revue des Deux Mondes*, a doctrinaire in politics, an elderly man, and deaf into the bargain,—his is not a face familiar to Parisians. Paris does him justice, but feels no emotion in doing so; while it goes into ecstasies over a journalist's lecture, rather ill delivered, by Alexandre Dumas. And why? Because Dumas, in spite of his faults, his whims, his deficiencies, his eccentricities, is one of those types in which a nation recognizes itself, loves and admires itself. When a man has only to press the button of an electric bell to call forth tears or laughter at will, we may say, without hesitation, that the feelings of his fellow-citizens are, by a special grace of nature, summed up in his person,—that he is, undoubtedly, the man of his time and of his country.

Dumas has gone astray more than once, even in his true field, the theatre; but he lives in such a community of sentiments and ideas with the Parisian public, that he can, at any given time, find two thousand spectators to blunder along with him.

This privilege of charming, and this power of influencing, are a family right. In an exordium at once dignified and touching, Dumas invoked the shade of that colossus whom we used to call *le père Dumas*. He was wise. First, because he was bound to complete the literary education of his new colleagues; and, secondly, because, in the eyes of the general public, father and son have been inseparable. The powerful creator, the unwearying writer, the fertile dramaturge, the cheerful storyteller, the warm-hearted, joyous man, who cradled our infancy, reared our youth, and who lives in his book to console God knows how many generations, Dumas *père* bequeathed an inheritance of popularity to the son whom he used to worship. He did not teach him the art of pleasing—he transmitted the gift to him. Dumas II. is not the pupil of Dumas I., but proceeds from him as the rivers in Homer's cosmography take their rise from the Ocean.

Dumas *père* was gay, eager, chivalrous, credulous, and even mystical at times. The influence of women over him was very great, even in his green old age. These traits are repeated in the son, of course with some unavoidable modifications. The author of the 'Dame aux Camélias,' who used to write a masterpiece between two intrigues, has been forced to alter a little since he has become the President of the Society of Dramatic Authors, a man of substance, husband of a foreign lady belonging to the best society, father of two charming daughters, and colleague, at the Academy, of M. Dupanloup. We are a long way from the days when an impertinent Marchioness asked him,—"*Où avez-vous étudié les femmes du monde, Monsieur Dumas?*" and the young and rather foppish bachelor answered, "*Chez moi, madame.*" But though the point of view be changed, woman is still, and long will be, the chief subject of his studies, his favourite theme,—whether, like the Good Samaritan in the Bible, he raises her when she has fallen, whether he kills mercilessly the "*guenon du pays de Nod*,"

he sees and writes only for her. Even when he fears her, even when he hates her, it is felt that he loves her, and the sly sex is not deceived about it. Even Zabhi himself, that marble Jupiter, did not attract the women of his time more powerfully. At twenty-five Dumas was besieged by the sisters of Marguerite Gautier, by the rivals of Madame d'Ange, perhaps even by the noble friends of Diane de Lys. He defended himself gloriously. I love to believe in them; nor is it in England that I would hint a doubt of his *succès de vertu*. At fifty, that is to say, now-a-days, he occupies himself with the fair sex only to lecture it. He strikes à bras raccourcis not only the irreparable evil, but temptation, coquetry, simple frivolity. And this strange preacher sees the crowd flock to his chapel. It is not only to the Gymnase or the Comédie Française that he has drawn penitents; they pursue him to his house, to his fireside, in town and country. However far he may be from Paris he is positively beset.

But he likes this priesthood. He takes it seriously. The charmer has become an apostle in all good faith. He employed marvels of eloquence to convert poor Desclée, and I wish to hope, in spite of certain testimonies to the contrary, he succeeded fully. It is certain that he has given new strength to trembling virtue, has brought back not wives only, but husbands also, to the good path, and made peace in homes. And people say that there is no hope of regeneration for France!

Some anecdotes selected from the history of this mission would enlighten you as to the benefits of dramatic genius applied to private life, but it is better to return to the Academy, and to end where I began. In *Charivari*, yesterday morning, my friend Cham (*alias* the Comte de Noé) gave a picture of an old lady stretched on a bed, and, seated beside her, a fair, healthy man, who was striving to renew her youth by the infusion of his own blood. The old lady represents the French Academy, the man is no other than Dumas. Unfortunately for the respectable lady, the transfusion of blood is a piece of empirical practice that does not succeed every day. Yesterday even, a few hours after having read the *Charivari*, I found myself at dinner beside Émile Augier, the most vigorous of our Academicians. It was in the country, at the house of his nephew, M. Paul Déroulède, a young officer, who has written the 'Chants du Soldat,' a pretty poem, in two little volumes. As was to be expected, there was a great deal of talk about Dumas and his reception, about the two vacant *fauteuils*, about the candidates who aspire to succeed Janin and Guizot. "J'ai grand peur," said Augier, "que le recrutement ne devienne de plus en plus difficile; on regrettera, mais trop tard, ceux qu'on a rebutés; il est plus facile aux talents se passer de l'Académie, qu'à l'Académie de se passer des talents; la médiocrité nous déborde."

I agreed with him, and quoted a saying of Taine's, which dates from last Friday. The Historian of English Literature was asked in my presence, "Have you really given up all thoughts of the Academy? I hope not."—"You are right," said he, with that quiet, steady tone that indicates an unalterable resolution; "I shall try again, when I can be received by my friends Renan and X." Now M. Renan and M. X. are two candidates who have sworn they will never again be found offering themselves.

EDMOND ABOUT.

Literary Gossip.

WE hope to print, in a week or two, some interesting notes on Stillingfleet, by Coleridge, which, so far as we know, have not been published before.

A NOVEL by the late George Sydney Smythe, the seventh Viscount Strangford, is, we are glad to hear, to be given to the world. The story is of the time of the First Napoleon, although it opens at an earlier date, and the

scene is laid chiefly in Paris. The author, as is well known, was one of the leaders of the Young England party, and his 'Historic Sketches,' made a sensation at the time of their appearance. He was also an orator of some repute, although he spoke but rarely, and his winning manners made him a great favourite in society. A brief memoir will be prefixed to the novel, and, we believe, it would have been written by Mr. Disraeli, had the Premier been in better health, and had he had more leisure at his disposal.

THE Queen, having had the 'Princess of Thule' read to her last autumn by one of her ladies-in-waiting, was pleased to ask Lady Abercrombie to paint a picture of the heroine, Sheila; and the picture is to be sent to Her Majesty at the end of this week.

THE idea seems commonly entertained that the Sketches of the 'Early Kings of Norway,' by Mr. Carlyle, which are appearing in *Fraser*, have been recently written, and more than one sapient critic has detected in them signs of decadence. Unluckily for the theory, it happens that they were written a good many years ago, although they are only now given to the world.

MR. GLADSTONE'S reply to his opponents, which may be expected next week, is styled 'Vaticanism: an Answer to Replies and Reproofs.' Mr. Gladstone maintains in his new brochure all the positions he took up in his "Expostulation." He is particularly complimentary to Father Newman, but he is severe upon the inaccuracies he thinks he has found in the historical references of Archbishop Manning. Of Mr. Gladstone's former pamphlet, we may add, 145,000 copies have been sold, and the *Quarterly* is in a fifth edition.

IT may interest our readers to hear that the Messrs. Harpers, of New York, who have published the American edition of 'Dr. Livingstone's Last Journals,' have forwarded already 1,000*l.* for the family. The book is published there, as it is here, for the benefit of the children of Dr. Livingstone. The work is being translated into French and German.

THE Rev. Malcolm MacColl has in the press a book entitled, 'Lawlessness, Sacerdotalism, and Ritualism, Discussed: in Letters addressed, by his permission, to the Right Hon. Lord Selborne.' It will consist of some three hundred octavo pages.

MR. WILLIAM MORRIS has allowed his publishers to make a verbatim reprint of his early poems, entitled 'The Defence of Guinevere, and Other Poems,' originally published in 1858, and it is just ready for publication.

THE library of the late Dr. Beke will be sold by Messrs. Hodgson, in the beginning of March.

MESSRS. H. S. KING & Co. will send to the press next month a volume of selections from the minutes and other official writings of Major-General Sir Thomas Munro, Bart., K.C.B., some time Governor of Madras. It will be edited by Sir Alex. Arbuthnot, K.C.S.I.

WE understand that the 'Harbour Bar,' a novel which we reviewed some weeks since, is by the wife of the present Oxford Professor of Geology.

PROF. MILLS, of Queen's College, Cork, has lately returned from a tour in Egypt, bringing

with him impressions of the hieroglyphical inscriptions from the "Chamber of the Cow," in the tomb of Seti I., more generally known as Belzoni's Tomb, at Thebes.

NO less than three different local Scotch Histories are at press, and will shortly be published. 'The History of Arbroath' has been written by Mr. George Hay, editor of 'The Arbroath Guide,' from materials furnished principally by unpublished burgh records. The account of the Abbey, at one time the richest and largest in Scotland, should form a feature in the volume. The little seaport town of Newburgh has found a historian in Mr. Alexander Laing, a local antiquary. Here, also, the neighbouring Abbey of Lindores, the cartulary of which Mr. Laing has examined with patience and care, ought to furnish interesting matter, in addition to which the vicissitudes of the manufactures, fisheries, &c., of the ancient township will be illustrated from unpublished burgh registers. An account of 'Aberdeenshire: its Topography, Statistics, and Agriculture, with Particulars of its Ancient Families and Eminent Men,' by Mr. Alexander Smith, C.E., is announced by the Messrs. Blackwood.

IN a letter addressed to the *City of London Chess Magazine*, Herr Von der Lasa makes the following remarks on the play of Mr. Staunton and of Mr. Buckle:—

"In my opinion the latter, though very correct in his calculations, and perhaps, in a serious match, a safer player than Staunton, was, nevertheless, inferior to him if we take the whole style of play into consideration. A certain monotony prevails in all the games of Buckle, and the defensive move of K's P 1 in the beginning occurs rather too often. Staunton's play undoubtedly belonged to a higher and a more varied order of combinations. Your scale of appreciation of the play of the two celebrated amateurs, though it equally tends to deny Buckle's superiority, does not hold good as far as the indications of time are concerned. You cannot fairly compare Buckle, when playing in Berlin, to Staunton shortly after the London tournament in 1851. Buckle's visit to Berlin took place already eight years earlier. He then played some games with Bledow, against whom he lost the majority, but none of the games has been preserved. With me, Buckle did not play more than three very indifferent games, of which he lost the first and last and won the second."

MR. TALBOYS WHEELER has been granted, by the Government of India, an extension of leave in England for one year more, to enable him to complete the fourth volume of his 'History of India.' The forthcoming volume will be chiefly political. It will deal with the Mussulman and Mahratta periods, and bring down the history to the rise of the British power in India.

A NEW edition of Prof. Cairnes's 'Logical Method of Political Economy,' considerably revised and enlarged, is now in the press. The book has long been out of print.

THE most important entry that occurs among the ten Parliamentary Reports and Papers published during the month of January last is the "Statement exhibiting the Moral and material Progress and Condition of India during the Year 1872-73, with maps," which we have already spoken of. An Index to the Reports from the Select Committees on East India Finance, for the Years 1871, '72, '73, and '74, is also included in the list; as well as a "Return of the expenses of each candi-

date, number of votes polled," &c., (we presume at the last General Election, but) when is not stated. Among the Papers by Command are Reports on Japan, from Her Majesty's Consuls, for 1873, and a statistical abstract relating to British India from 1864 to 1873.

THE number of Societies has been increased by the formation of one called the Anglo-Israel Association. The Council consists of two-score clergymen, officers, professors, and doctors, but, strangely enough, includes no rabbis; and its aims are stated to be "to more fully develop and disseminate the truth of the proposition that the Anglo-Saxon race is descended from the Lost Tribes of Israel, and to promote research into the general history of Israel and Judah." How far the latter purpose will promote the former, or rather disprove it, remains to be seen. In the meanwhile, the bibliography of the subject is getting copious. It includes Dr. Thorn's 'History of the Thorn Tree and Bush.' "Dr. Thorn is a descendant of the nobles and princes of the Norman and Saxon times, who worshipped the thorn-tree," which he duly traces to the thorn-bush of Moses on Mount Sinai. Many other queer things are to be found in the lucubrations of the Anglo-Israel Association, for which the members are requested to send in cheques and P.O. orders.

ANOTHER new Society, the aims of which are more rational, a British Scandinavian Society, has just been started. It proposes to facilitate communication between England and the North, to supply information to those about to travel in Scandinavia, and to increase the literary and scientific connexion between the two peoples. It will also form a library of Scandinavian books, open to members only; and it is hoped that in time it will be able to aid the cause of scholarship by publishing valuable and inedited Sagas.

It seems that a scientific periodical, published in Germany, has been killing Mr. Hyde Clarke. According to our contemporary, Mr. Hyde Clarke died more than twelve months ago, although nobody in London appears to have been aware of it. Mr. Hyde Clarke has now written to us to say that he is still alive, and wishes, through our columns, to assure his Teutonic friends that the report of his decease is a little premature.

MR. ERNEST DE BUNSEN is publishing his work on 'Biblical Chronology,' both in English and German. The German edition will be out very soon; it is an enlargement upon the English book, and goes into matters which the English work takes small account of, especially some lately-deciphered cuneiform inscriptions.

SCIENCE

ARCTIC EXPLORATIONS.

DR. PETERMANN sends us advanced copies of Nos. 105 and 106 of the useful series of reprints from his *Geographische Mittheilungen*, on the Geography and Exploration of the Polar Regions. No. 105 is occupied with Lieut. Weyprecht's address in Vienna, on January 18, 1875, 'On the Austro-Hungarian Expedition to Franz-Josephs Land,' which he and Lieut. Payer conducted. The paper treats chiefly of the scientific results of the Expedition. With much of it we are already familiar from the recent lecture of Lieut. Payer before the Royal Geographical Society in London, and from a translation of Lieut. Weyprecht's own

address in a late number of the *Geographical Magazine*. Owing to the Tegetthoff having, perforce, to be abandoned in the ice, most of their natural history material never reached Europe. Still meteorology, magnetism, and marine hydrology were sure to be gainers by the researches of such accomplished officers as the heads of the Austrian Expedition have proved themselves to be. The other paper is by Prof. Hanns Höfer, of Klagenfurt, the geologist of Count Wilczek's Arctic voyage in 1872, 'On the Glaciers of Nova Zembla'—as we insist on calling it—or Nowaja Semlja, to use the Russian spelling. Until the publication of Spörer's 'Nowaja Semlja' (*Geogr. Mitth. Ergänzungsheft* Nr. 21), with the exception of a few scattered notices by Von Baer and other Russian *avants*, the delightful narrative of old Gerrit de Veer upon Willem Barentz's Expedition was our almost sole source of information in regard to this frozen dependency of the great northern empire. The recent voyages to the Kara Sea and complete circumnavigation of the island by the Norwegians and others, have vastly increased our knowledge of the island in question; and now this paper of Prof. Höfer—a continuation of several others which have appeared in the *Mittheilungen*—supplies useful information concerning the glaciers, of which there are a number of considerable size, though none at all equalling those of Greenland or Spitzbergen. It does not appear that there is anything corresponding to the "inland ice" of Greenland and the larger Spitzbergen islands in Nova Zembla. The glaciers are more or less local, and do not belong to one general *mer de glace*; while in Greenland at least, as far as our knowledge goes, all the so-called great glaciers which fill the valleys and project into the sea in lofty ice-walls,—it would appear from the researches of Rink, Kane, Brown, and Whymper,—are only outpourings of that immense *mer de glace* (?) which covers the whole interior in one "great winding-sheet of ice and snow." It is, however, to the study of the Arctic glacier system that we must look for an explanation of the glacial remains in Britain; and it is to be sincerely hoped that one of the scientific officers to be attached to the projected English Expedition will be an accomplished geologist, thoroughly acquainted with the problems which a study of the extreme northern parts of Greenland could so well throw light upon. In comparison with the unravelling of the puzzling knot called the "glacial beds," all other questions to which the naturalists of the Expedition could address themselves are comparatively unimportant.

Finally, we exhaust our news of foreign Arctic expeditions, or rumours of expeditions, if we mention that it is probable that Lieut. Payer will, this summer, attempt the exploration of the interior of Greenland; that a Norwegian geologist will explore the ice fjords of the same country; and that the question of another German Arctic Expedition is likely to be transferred to that mausoleum of all great enterprises—a Parliamentary Committee!

LIVE MOAS.

Edinburgh, Feb. 1875.

IN the *Athenæum* for Jan. 30, under the head "Zoological Notes," reference is made to a letter published in a New Zealand paper, announcing the capture of two living moas. Permit me to inform you that the story in question has been found to be a hoax. I may also take this opportunity of stating that a leg-bone of a moa with a large piece of flesh adhering to it, was found some months ago in a cave in the province of Otago, and is now in the Otago Museum, Dunedin. An interesting paper upon it, written by Capt. F. W. Hutton, F.G.S., Curator of the said Museum, was read before the Otago Institute, and published in the Dunedin papers last October. The probability, or otherwise, of living moas still existing is a vexed question in New Zealand, where naturalists divide themselves into two distinct parties on this point. The one party, headed by Dr. Haast, Curator of the Canterbury Museum, maintains

that the moa has been extinct for many hundreds of years, prior, in fact, to the arrival of the Maoris in the islands. The other party, whose head is Dr. Hector, the Director of the Colonial Museum, believes that the extinction of the moa is very much more recent, within a century, or thereabouts. Some years ago Dr. Hector expressed a belief that a few moas might yet exist on the grassy slopes of some of the Southern Alps, between the limit of the bush and the snow-line, but I am not aware whether he still adheres to this opinion. Reports of the discovery of living moas crop up regularly in dull seasons, in the New Zealand papers, and must be received with incredulity until their truthfulness is incontestably established.

C. N. B. MUSTON.

SOCIETIES.

ROYAL.—Feb. 11.—Dr. Hooker, C.B., President, in the chair.—The following papers were read: 'On the Structure and Development of Myriothela,' by Dr. Allman; 'Some Particulars of the Transit of Venus across the Sun, Dec. 9, 1874, observed on the Himalaya Mountains, Mussoorie,' and 'Appendix to Note dated Nov., 1873, "On White Lines in the Solar Spectrum,"' by Mr. J. B. N. Hennessey.

ASTRONOMICAL.—Feb. 12.—*Anniversary Meeting*.—Prof. Adams, President, in the chair.—The Report of the Council was read; it stated that there were 554 Fellows of the Society, and 45 Associates. Short obituary notices were given of Prof. Hansen, Dr. Mädler, the Comte De Pontecoulant, and Prof. Quetelet. Then followed Reports of the work of the year from the principal observatories, public and private, and a *résumé* of the observations of the Transit of Venus, and of the principal astronomical results of the past year, among which may be mentioned the spectroscopic and polariscopic observations of Coggia's Comet, fresh investigations as to the scintillation of stars, Cornu's re-determination of the velocity of light, Struve's observations of (Cancri and the companion of Procyon, Mr. Todhunter's history of the theories of attraction and figure of the earth, Stone's observations of the total eclipse of April 16, in South Africa, and also a Report on the progress of meteoric astronomy during the past year.—After reading the Report, the Astronomer-Royal suggested that the Secretaries should add to the biography of Prof. Hansen a note of the fact that the British Government had awarded to him a grant of 1,000*l.* in recognition of his services in the advancement of the lunar theory.—A somewhat warm discussion took place on the steps which should be taken for the recovery of certain instruments which had been lent by the Society to a Committee of the British Association for the purpose of observing the eclipse of 1871. The instruments had not been returned to the Society, and, according to a Report of the Melbourne Observatory, they had been presented to that institution by Mr. Lockyer on the part of the British Association Eclipse Committee.—The Astronomer-Royal pointed out the inconveniences which arose from the action of such a body in Astronomical Expeditions: nobody was personally responsible for instruments lent; and he had refused, upon a recent occasion, to lend instruments for a similar expedition, unless a personal guarantee could be given for their return.—The President delivered his address on the presentation of the gold medal of the Society, which has this year been awarded by the Council to Dr. D'Arrest, for his Catalogue of Nebulæ and other astronomical works. The following gentlemen were elected Officers for the ensuing year: *President*, Prof. Adams; *Vice-Presidents*, Prof. Cayley, Mr. De La Rue, Mr. Lassell, and Lord Lindsay; *Treasurer*, S. C. Whitbread; *Secretaries*, Mr. Dunkin and Mr. Ranyard; *Foreign Secretary*, Mr. Huggins; *Other Members of Council*, Capt. W. De W. Abney, Sir G. B. Airy, Sir E. Beckett, Mr. W. H. M. Christie, Mr. J. W. L. Glaisher, Mr. Knott, Rev. R. Main, Capt. Noble, Rev. S. J. Perry, Rev. C. Pritchard, Capt. Tupman, and Mr. J. M. Wilson.

GEOLOGICAL.—Feb. 10.—J. Evans, Esq., President, in the chair.—The Rev. J. J. Goadby, Dr. R. Fritzgärtner; Messrs. E. H. Griffiths, J. Harte, J. C. Ross, W. H. Wilson, H. J. J. Lavis, H. Huxham, J. M. Black, and H. Norton were elected Fellows.—The following communications were read: 'On the Phosphorite Deposits of North Wales,' by Mr. D. C. Davies;—'On the Bone-caves in the Neighbourhood of Castleton, Derbyshire,' by Mr. R. Pennington;—and 'On the Mammalia found at Windy Knoll,' by Prof. W. B. Dawkins.

ASIATIC.—Feb. 15.—J. Fergusson, Esq., V.P., in the chair.—A paper was read, by the Rev. J. Long, 'On Eastern Proverbs, and their Utilization for Oriental Research.' After pointing out the political value at the present time of the Government of India being acquainted with the feelings and opinions of the masses, the paper referred to Eastern proverbs as the key to much of the social life of the people, and especially of the women shut up in zenanas. They were often like ancient coins, opening out a vista into the inner life, and guiding us where history failed. The lecturer then pointed out the importance, in the present transition state of the Eastern mind, of collecting, interpreting, and publishing all relating to the proverbs of the East, in relation especially to ethnological and sociological questions; and the facilities presented in India for carrying out this plan through the Asiatic Societies, the directors of public instruction, and other agencies. References were made to the progress in Russia regarding proverbs, and an outline of the needs of proverbial research was given from the Russian work of Snegrieff. The archaisms of proverbs might, in Mr. Long's opinion, throw light on the connexion between the Dravidian and Turanian languages, on the affinities of the aborigines of India, or the connexion between the Prakrit and Sanskrit languages. The rising vernacular literatures of India were marked by the freer use made of the illustrations by proverbs, and in teaching and preaching to natives they supplied a store of most valuable illustrations to make Scripture truths more accessible to the masses. Illustrations were given by quotations from Bengali, Telugu, and Russian proverbs.—Mr. J. F. Dickson delivered a lecture on some picture stories from the Buddhist Jātakas, or histories of former births of Gautama Buddha. The lecturer observed that a great deal had been done during the last forty years to make known in Europe the doctrines of Buddhism, but little or nothing was known of its practical working as a religion of daily life of one-third of the human race. It had been his endeavour, during a lengthened residence in Ceylon, to ascertain the character of the religious spirit of the Sinhalese people, and to make himself acquainted with the means of Buddhist religious instruction throughout that country. To show how interesting a field an inquiry of this kind might open up, he had brought with him copies of two series of picture stories illustrating the history of two births of the great prince who finally became Gautama Buddha, before his final birth and attainment to supreme Buddhahood, i.e., during the probationary lives, when he had to fulfil all righteousness. The history of each of his recorded births, 550 in number, taught some great moral lesson. It was common to find representations of these stories on both the outer and the inner walls of village temples; and there might be seen mothers explaining the pictures to their children, and thus the great practical lessons of Buddhism were impressed upon the young by the aid of both eye and ear. The pictures exhibited by Mr. Dixon illustrated two important stories or births. One was known as the Tela-pañ-jātaka, and was designed to teach the duty of controlling the passions and resisting the temptations of the five senses; the other, the Wesantara Jātaka, the last birth of Buddha before the final birth in which he attained to Buddhahood, was the history of the prince Wesantara, and enjoined the religious duties of charity and self-denial. In conclusion,

the lecturer pointed out the great value of these picture stories as a means of religious instruction in a country where there were no printed books, and where manuscripts were scarce and expensive; and also the great interest which these representations possessed in Europe, on account of the evidence which they afforded of the continuity of Buddhist tradition, at least, from the commencement of the Christian era.—After some remarks of Sir M. Coomaraswamy, cautioning the meeting against taking these modern pictures to be faithful representations of the details of native life, such as dress, in the times when the Jātakas originated, the Chairman pointed out the great importance of the carved representations of these legends on the Buddhist temples in India, such as the Amravati, the Sānci, and the Bārahāt tope recently discovered by General Cunningham, as showing conclusively that these stories were not comparatively modern inventions, as scholars in general had until lately been inclined to believe, but that they must have existed at least two or three centuries before the Christian era in exactly the same form in which they had come to us in the Buddhist books, and in which they were represented on the modern drawings brought home by Mr. Dickson.

SOCIETY OF ANTIQUARIES.—Feb. 11.—Earl Stanhope, President, in the chair.—The following gentlemen were nominated by the President as Auditors for the year 1875: Messrs. J. Evans, E. Freshfield, R. N. Grenville, and W. Tipping.—The Abbé Cochet communicated some remarks on the use of the Cock, in connexion with interments, in illustration of Mr. Coote's paper on a Bas-Relief found near Bristol (*Proc.* vol. vi. 69).—Mr. C. S. Perceval read a paper 'On the Meaning of the Term *Negotium tutorium*, in a Document presented to the Society by Mr. W. S. Walford' (*Proc.* vol. iv. 354).—Dr. Keller exhibited, through Mr. W. M. Wylie, a very curious bronze object, which had been found in the lake of Neuchâtel, and some photographs of statuettes of Jupiter, also found in Switzerland.—Mr. H. M. Westropp communicated a paper 'On the Ornament known as the Fylfot.

INSTITUTION OF CIVIL ENGINEERS.—Feb. 16.—Mr. T. E. Harrison, President, in the chair.—The paper read was 'On the Erosion of the Bore in Heavy Guns, and the Means for its Prevention, with suggestions for the Improvement of Muzzle-loading Projectiles,' by Mr. C. W. Lancaster.

SOCIETY OF ARTS.—Feb. 12.—Sir C. Trevelyan, Bart., in the chair.—The paper read was 'On the Possibility of Adapting the Roman Alphabet for the Languages of India,' by Mr. F. Drew.

Feb. 16.—Sir J. M. Heron, M.P., in the chair.—Adjourned discussion on Capt. Bedford Pim's paper 'On the Mercantile Marine of Great Britain.'

Feb. 17.—Lieut.-Col. Strange in the chair.—Fifteen new Members were proposed for election.—The paper read was, 'Description of M. Kastner's New Musical Instrument, the Pyrophone,' by M. Dunant. The pyrophone is an adaptation of the well-known fact that a flame of hydrogen gas in a glass tube produces a musical note. M. Kastner has succeeded in devising an apparatus by which he can produce all the notes of the scale, the means adopted being the sudden alteration of the character of the flame from luminous to non-luminous and sonorous by mechanical means.

MATHEMATICAL.—Feb. 11.—Prof. H. J. S. Smith, F.R.S., President, in the chair.—Mr. C. E. Bickmore was elected a Member, and Messrs. A. B. Kempe and S. A. Renshaw were proposed for election.—Prof. Cayley read two short papers, 'On a Point in the Theory of Attractions,' and 'On the Question of the Mechanical Description of a Quartic Curve.'—Prof. Sylvester exhibited a new sort of Lady's Fan, and briefly indicated its mode of construction and properties. He showed that it is possible by means of this instrument to divide any angle into any assigned equal number of parts.

He then spoke in detail on the expression of the curves generated by any given system whatever of linkwork under the form of an irreducible determinant.—The Secretary then read portions of papers by Rev. W. H. Lavery, 'On Peaucellier's Problem,'—by Mr. Routh, 'On Laplace's Three Particles,'—and by Mr. J. Griffiths, 'On some Relations between certain Elliptic and Hyperbolic Functions.'

ANTHROPOLOGICAL INSTITUTE.—Feb. 9.—Col. A. Lane Fox, President, in the chair.—Messrs. J. Collinson, T. J. Greenfield, R. R. Jones, and J. D. B. Gribble, were elected Members.—The President exhibited a series of stone implements from the Alderley mines of Cheshire, and Dr. J. Simms exhibited five Lapp skulls.—A paper, by the Rev. W. Webster, was read, 'On the Basque and the Kelt: an examination of a paper by Mr. B. Dawkins, "On the Northern Range of the Basques," in the *Fortnightly Review* of September, 1874.' The author commenced by pointing out the danger of extreme specialization. The "Basque problem" had been taken up by pure philologists, and pure anthropologists, who had neglected historical and archaeological researches, folk-lore, literature, and the drama, and even the physical characteristics of the present Basques. The chief aim of the paper was to show how inconclusive was the evidence of anthropology alone, and to examine Mr. Dawkins's argument. It held that, firstly, philology had demonstrated the Basque language to be agglutinative; secondly, that W. Von Humboldt's conclusion is correct as to the existence of Basque names in the classical geographies and itineraries of Spain; and, thirdly, that although the identity of Basque and Iberian cannot be considered as perfectly demonstrated, its probability is very high. The special point of dispute was the conclusion of Mr. Dawkins, that "the former presence of an Iberian race in Armorica is demonstrated by Dr. Broca's map of the stature and complexion of the peoples of France."—Mr. Dawkins having replied to Mr. Webster's strictures,—Prince L. Lucien Bonaparte remarked that the paper offered scarcely any point in which he could not cordially concur, especially where the author referred to the high competency of W. Von Humboldt in respect to the Basque language and ethnology; in fact, it was impossible to dispute the superiority of that eminent philologist on that special question over every modern author not by birth a Basque. He (the Prince) maintained that it would be as presumptuous to affirm that language is always a test of race as it would be, at least, hazardous to declare that anthropologists should invariably dispense with such a test. If an unimportant minority of philologists pretend to dominate over the anthropologists, they are wrong; but the minority of anthropologists who maintain that language should not be considered in the determination of race, are still more in error.—Mr. Sayce, as a philologist, maintained that language could not be held to be a test of race; it was a test only of social contact.—Mr. Hyde Clarke vindicated the claims of philology as a branch of anthropology and of natural science. He thought the Basque area of W. Von Humboldt should be much limited. The Basque had affinities with Housa, and was thus connected with dark populations.—Mr. W. J. Van Eysa remarked that Humboldt had not proved the Basques to be Iberian.—Prof. Busk, Mr. J. Rhys, Prof. Hughes, Dr. Simms, and Dr. Beddoe, also took part in the discussion.

NEW SHAKSPEARE.—Feb. 12.—F. J. Furnivall, Esq., in the chair.—The names of twenty new members were announced, and the Treasurer's audited cash account for 1874 was read.—The papers read were: 'On the Plays of "Mucedorus" and "Faire Em," wrongly attributed to Shakspeare,' by Mr. R. Simpson;—'On a New Metrical Test for Settling the Chronology of Shakspeare's Plays,' by Prof. J. K. Ingram;—'Notes of German Shakspeare-Literature,' by Prof. E. Dowden;—'Characteristics of Ben Jonson,' by Mr. E. H. Pickersgill.—

Dr. Delius reprinted the 1621 edition of 'Mucedorus,' but evidently had never studied the original edition of 1598, which was so much altered in 1610, to make amends for the offence given to King James by a former comedy that his players—among whom Shakspeare was chief—had played. These alterations, which were better versions than the old play, were the cause of the play being falsely attributed to Shakspeare. 'Faure Em,' was one of four plays founded on Greene's novels, and having reference to him. The first edition was in 1631, but existed forty years earlier, as Greene makes two quotations from it in his 'Farewell to Folly.' Greene calls the author a coxcomb. Manville, in 'Faure Em,' is meant for Greene; William the Conqueror for Kempe, who, with his company, went to Denmark, &c. Vallingford is, probably, Shakspeare.—Prof. Ingram's new test is the short line at the end of speeches, the number of which, small in Shakspeare's early plays, is very large in the late plays. He promises to work it out through all the plays.—Prof. Dowden's paper urged the preparation of a Handbook of Shakspeare Literature, and of an annual report of all work done for Shakspeare, and then gave a short report on the principal works on Shakspeare lately published in Germany.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** Royal Academy, 8.—'Architecture,' Mr. E. M. Barry.
Society of Arts, 8.—'Material, Construction, Form, and Principles of Tools and Contrivances used in Handicraft,' Lecture III. Rev. A. Rigg (Cantor Lecture).
Social Science Association, 8.—Adjourned Discussion on the Friendly Societies Bill.
Geographical, 8.—'Discoveries in Eastern New Guinea,' Capt. J. Moresby; 'Inundations of the Yang-tze-King,' Mr. E. L. Oxenham.
Tues. Royal Institution, 8.—'Animal Locomotion,' Mr. A. H. Garrod.
Civil Engineers, 8.—'Working of Railways,' Mr. G. Findlay; 'Sorting Railway Trains by Gravitation,' Mr. W. Cudworth; 'Railway Statistics, 1873-4,' Mr. J. T. Harrison.
Anthropological Institute, 8.—'Milanese of Borneo,' Lieut. C. C. de Crepieny; 'History of the Heung-Noo,' Part II., Messrs. A. Wylie and H. H. Howorth.
Society of Arts, 8.—'Social and Domestic Slavery of Western Africa, and its Influence upon Commercial Progress,' Mr. T. J. Hutchingson.
Wed. Horticultural, 8.—'Charles Darwin as a Horticulturist,' Dr. M. T. Masters.
Society of Arts, 8.—Adjourned Discussion on Capt. Pim's paper, 'Mercantile Marine of Great Britain.'
Literature, 8.—'Popular Errors in English,' Mr. G. W. Moore.
Geological, 8.—'Microscopic Beds of the Estuary of the Ex, and an Attempt to Classify the Beds of the Trine thereby,' Mr. G. W. Ormerod; 'Some newly-exposed Sections of the Woolwich and Reading Beds' near Reading, Berks., Prof. T. R. Jones and Mr. C. C. King; 'Origin of Sickenides, with Remarks on the Geology of the Hambrin, Silurian, Carboniferous, and Triassic Formations,' Mr. D. Mackintosh.
Telegraph Engineers, 8.—'Stone-juxta-Faversham,' Mr. J. E. Irvine; 'Cromwell's Scarp,' Mr. H. W. Henfrey.
Thurs. Royal Institution, 8.—'Subjects connected with Electricity,' Prof. Tyndall.
Royal, 8.—'Antiquaries, 8.—'Great Seals in the Way Collection,' Mr. G. S. Percival; 'Erases of the County of Bucks,' Mr. A. W. Frazer.
Fri. United Service Institution, 8.—'Hints for the Defence of Great Britain, drawn from the Spanish Armada,' Major-Gen. T. E. Collinson.
Quckett Microscopical, 8.—'Histology of the Eye,' Mr. B. T. Lowe.
Royal Institution, 9.—'Popular Tales: their Origin and Meaning,' Mr. W. B. S. Ralston.
Sat. Royal Institution, 3.—'General Features of the History of Science,' Prof. W. K. Clifford.
Physical, 3.—
Royal Botanic, 3.—General.

Scientific Gossip.

M. STÉPHAN, Director of the Observatory at Marseilles, was the first to detect Encke's Comet at this return, on the evening of January 27. He found the observation, both then and on the 29th, extremely difficult, the comet having the appearance of a small milky spot, with boundary quite undefined, and without any point of condensation. The place was in the constellation Pisces, very near that given in the ephemeris of Von Asten, referred to in the *Athenæum* of January 2. As there stated, the comet does not arrive at perihelion until April 13, and will continue to approach the Earth for about three weeks after that. Of course the present strong moonlight interferes with the observation of both this and Winnecke's Comet. It is somewhat curious that they were both first discovered at Marseilles, by Pons, on November 26, 1818, and June 12, 1819, respectively.

News has been received of the success of the German party for observing the Transit of Venus in Kerguelen's Island. This leads us to hope for a similar result obtained by the British Expedition, of which no intelligence has yet arrived.

MR. WILSON, the Professor of Mathematics at the Melbourne University, who was in charge of

one of the Transit observing stations, situated at Mornington, died suddenly on the 11th of December, two days after the Transit. Prof. Wilson was senior wrangler in 1847, and was the author of a Treatise on Dynamics.

It has been found by Dr. R. C. Tichborne that the printing-ink employed in works published during the sixteenth and seventeenth centuries differs from modern printing-ink in being soluble in ammonia. Carbon appears to have formed, from the first, the basis of printing-ink; and, consequently, all printed matter resists the action of acids and bleaching agents. But some of the early specimens of printing are so easily affected by alkalies, that the characters float off the paper when placed in a weak solution of ammonia.

FINE ARTS

ROYAL ACADEMY OF ARTS, Burlington House.—NOW OPEN from Nine till dusk, the EXHIBITION OF WORKS by the OLD MASTERS and DECEASED MASTERS of the BRITISH SCHOOL.—Admission, One Shilling; Catalogue, Sixpence; ditto bound, with pencil, One Shilling; Season Tickets, Five Shillings.

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE THIRTIETH WINTER EXHIBITION OF SKETCHES and STUDIES WILL CLOSE on SATURDAY, February 27. 5, Pall Mall East. Ten till Five.—Admission, 1s.—ALFRED D. FRIPP, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS.—THE NINTH WINTER EXHIBITION WILL CLOSE on SATURDAY, March 13. Open from Ten to Six.—Admission, 1s.; Catalogue, 6d.—Gallery, 25, Pall Mall. H. F. PHILLIPS, Secretary.

DUDLEY GALLERY, Egyptian Hall, Piccadilly.—GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS.—THE ELEVENTH ANNUAL EXHIBITION OPEN DAILY, from Ten till Six.—Admission, 1s.; Catalogue, 6d. GEORGE L. HALL, Hon. Sec.

DORR'S GREAT PICTURE of 'CHRIST LEAVING THE PRETORIUM,' with 'Dream of Pilate's Wife,' 'Night of the Crucifixion,' 'Christian Martyrs,' 'Crusaders,' &c., at the DORR GALLERY, 25, New Bond Street. Ten to Six.—1s.—Brilliantly lighted at dusk and on dull days.

THE TEMPLE OF HEROD.

THE measurements of the Temple given in the *Mischna* are rendered with great precision, and are so perfectly intelligible that they have the appearance of having been taken on the spot or from a correct plan of the buildings. In the works of Josephus, on the other hand, however correct may be his descriptions, some of his measurements are given with a certain vagueness and want of method, rendering it very difficult to realize the form of the buildings he describes, and rather inducing the supposition that he spoke to some extent from recollection, and was often in want of memoranda or notes for the purpose of refreshing his memory.

For example, he tells us that the old cloisters of King Solomon (Ant. xx. ix. 7) were 400 cubits in length; that Herod, in re-building the Temple, encompassed a piece of ground twice as large (Bel. i. xxi. 1) as that before enclosed, and yet that the courts of Herod measured only a stadium or 600 feet a side (Ant. xv. xi. 3). It is not in these passages alone that Josephus appears to contradict himself, for, on the several occasions when he mentions the size of the Temple courts, there is an ambiguity presenting great difficulties.

I offer a solution to the problem by assuming that the 600 with regard to Herod's outer courts should be applied to cubits instead of feet; that Josephus's memory re-called the 600 feet, which is the measure (by my construction from the Talmud) of the length of the Inner Court, and applied it in error to the 600 cubits of the outer court. This solution will clear up the anomalies in Josephus's own text, and will allow it to agree with the Talmudic measurements.

From this standpoint let us re-construct the outer courts of Herod, represented on the exterior by the east, west, and south walls of the present Noble Sanctuary, and by a line defining the exterior of north wall drawn parallel to northern edge of raised platform, 8 cubits north of the Golden Gate. These walls, measuring respectively 1090, 1138, 922, and 997 feet, give an average of 593 cubits, a very close approximation to the 600 cubits I have imputed to Josephus. If we now allow 8 cubits (Bel. vi. v. 1) for the wall all round, 30 cubits (Bel. v. v. 2) for width of cloisters on north, east, and west sides, and 105 feet (Ant. xv.

xi. 5) for that of the Southern Cloister, we obtain an average length of 505 cubits for inner sides of these cloisters, the Talmudic measurement being 500 cubits, this again being a close approximation. We thus obtain coincidence between the external measurements of the *Mischna* and of Josephus. Within the area thus obtained let us re-construct the plan of Temple and courts according to the above authorities, and observe what buildings, souterrains, and cisterns now *in situ* can be identified with portions of the Temple of Herod.

The Golden Gate (the old foundations of which are still *in situ*) will now be found to form a continuation of the double wall of the Northern Cloisters to the east, just as the Arch of Robinson led from the Southern Cloisters to the west. The Golden Gate is thus that on which "was portrayed the city Shushan. Through it one could see the High Priest, who burnt the heifer, and his assistants going out to the Mount of Olives." There appear to have been steps on arches leading down from this gate into the Cedron towards the east, and leading up again past the southern end of present Garden of Gethsemane: even now (see Ordnance Survey '1860) there are stone walls in the valley which perhaps may indicate the line of these steps; they appear to have ascended again to east, and, reaching the present road to Bethany, to have continued south-east on to a spot on level 2,460 feet just below some existing ruins shown on the Survey plan.

From this spot a view could have been obtained direct over the east wall, through the gate Nicanor, over the altar into the Sanctuary. The production of this visual line to east passes through the centre of the present open Court of the Ascension on summit of Olivet.

On this east wall, in which the Golden Gate is built, are, at the south-east angle, the Phœnician characters in red paint, establishing the great antiquity of this wall, and on which, until the destruction of Jerusalem, stood the Porch or Cloister erected by King Solomon (Ant. xx. ix. 7).

The Temple lies square to the west wall of the outer court, its western end coincident with the western side of raised platform, and its southern side eleven feet south of southern end of said platform.

This position is governed in some measure by the following passages in Josephus:—Ant. xv. xl. 5, Ant. xx. viii. 11, Bel. ii. xvi. 3, where it is stated that King Agrippa built himself a dining-room (overlooking the Inner Courts of the Temple) in the palace of the Asamoneans, which was situated at the northern extremity of the Upper City overlooking the Xystus, where the Bridge (Wilson's Arch) joined the Temple to the Xystus. It can be seen on plan that in order to see into the Inner Court it would be necessary to be in a line parallel to the side of the Court, and thus the position can be fixed to within a few feet either for the northern or the southern portion of the Inner Court. Taking other matters into consideration, it is apparent that it was the southern portion which King Agrippa built his dining-room to overlook.

The Altar, as suggested in 'Recovery of Jerusalem,' p. 207, stands over the western end of Souterrain No. V., a remarkable underground passage, which may well have served as a communication under the courts of the Temple in connexion with the great water system necessary for keeping in order the Temple courts: whether it may have led from the altar to the Blood-passage, which appears to have been discovered at the south-east angle of Noble Sanctuary, or whether it connected the Gates Mokhad and Nitsots with the waterworks, or whether it was the underground communication to Gate Nicanor (Ant. xv. xi. 6), under which it runs, is not yet certain; possibly it may have served for all these purposes, but in either case it would have been a passage of some importance. There is a legend in Mejr ed Din that one of the ancient kings threw a roll from Olivet, which fell near the portion of raised platform where No. V. is situated: it is possible that this may have some reference to the concealment of the volume of the Sacred Law in this Souterrain.

The plan of Temple and Courts is constructed entirely from the Talmud; the chambers of the Court can only be obtained from the descriptions in the absence of any measurements. The three gates to Inner Court, both on north and south, are placed at equal intervals from each other, and from the corners of the courts. The Gate Nitsots falls in such a manner that the Sakhra Cave entrance opens into it: this cave would appear to be continued through into Souterrains No. I, forming a passage to the Gate Tadi. This may be the passage into the chil mentioned in the Talmud as leading from Nitsots, and, if in connexion with No. V. Souterrains, it would have been also the occult leading from Antonia to the Gate Nicanor, made for King Herod (Ant. xv. xi. 6). Between this and the Gate Corban lies the rock over which the present Dome is built. On this fall the chambers of the washers and of Parva. The drain discovered on top of the rock may be the passage

by which the refuse from the "inwards" was carried off.

The room Parva lies directly over the Sakhra cave, and the notes in the Talmud (see 'Prospect of the Temple,' p. 377) are sufficiently curious, and appear to prove a complete identification. "Parvah is the name of a man who was a magician, and there are some of the wise men that say that he digged a vault underground till he could come to see what the high priest did on the day of expiation."

The gates, according to the Talmud (Prospect, p. 336), were 46½ cubits from centre to centre, and, if we produce the Souterrains No. III. upon the line of the Inner Court, we find it falls upon the gate Mokhad. The position of this Souterrains and the chambers in it appear to coincide very closely to the chambers spoken of as leading from Mokhad. It passes obliquely towards where Souterrains No. I. is supposed to run out at the

City, along the first wall, at Bab as Silsilé. This causeway is still *in situ*, except at Wilson's Arch, where a more modern construction has replaced the ancient bridge.

Further south are the two suburban gates (Ant. xv. xi. 5) at Bab al Magharibe and Robinson's Arch.

In the absence of further information, the shape and position of the Castle Antonia must remain highly conjectural; probably it stood on site of the modern Military Serai, connected with the Outer Court of Temple by two passages or cloisters.

The plan now put forward is thus shown to suit the features of the ground in a remarkable degree, and to coincide with existing ancient remains. Throughout this article the cubit is assumed to be 21 inches.

C. WARREN.

Fine-Art Gossip.

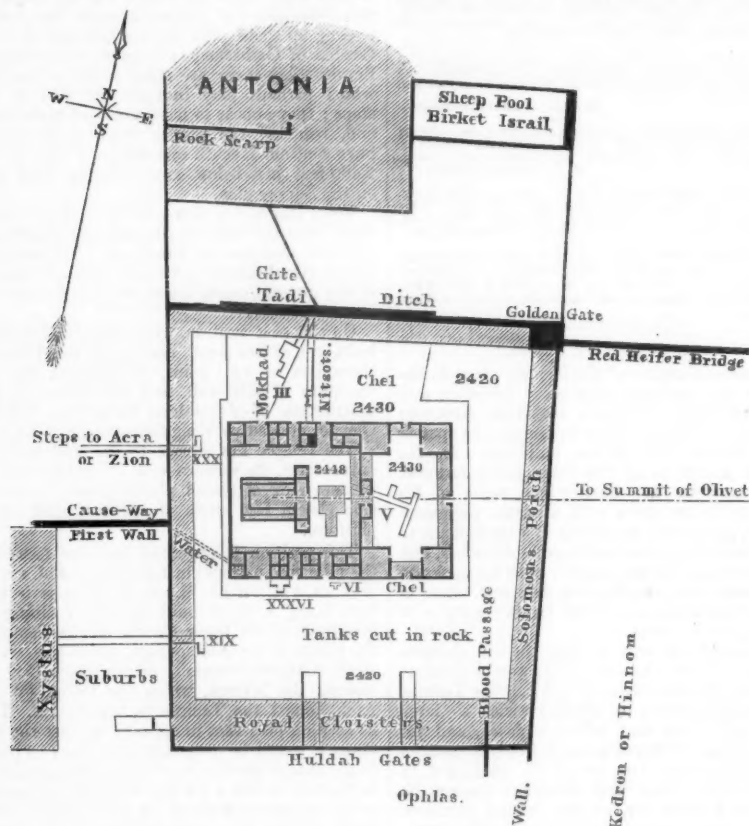
A BILL, similar in its general scope to that previously proposed by Sir J. Lubbock, has been printed for presentation to the Legislature. It is intended to secure the preservation of ancient monuments, and appears under the auspices of Sir J. Lubbock, Mr. R. Gurney, Mr. Beresford Hope, and Mr. O. Morgan.

THE Annual Report of the National Gallery has been published, and gives full details of the purchase of paintings from the Barker Collection, which we have already noticed,—owing to want of space some of these acquisitions have not yet been hung in the Gallery; the bequest of four works by Mr. T. S. Good, and the gift by Mrs. C. Fox of a portrait of Cardinal Fleury, by Rigaud; the "Colonna Raphael" still remains, unexhibited, in the hands of the trustees. The Report gives full particulars about the glazing, varnishing, and repairing of pictures in the national collection. The number of visitors to the galleries in Trafalgar Square during the past year was 807,304. At South Kensington, assuming that all who entered the Museum likewise went to the adjoining National Gallery, the number was 914,127. The daily average of visitors at the former place was 4,291, in 1873 it was 4,410.

We were promised, in accordance with a motion made in the House of Commons during the last session, a return of the sums of money expended within a recent period on the "restoration" of the ancient cathedrals, churches, and other ecclesiastical buildings in this country,—buildings which are public in the truest sense of the term. A faint notion of the amount thus squandered may be gained from the fact that on the comparatively unimportant, and by no means large nor greatly dilapidated edifice, known as Bath Abbey, not less than 20,000*l.* has been laid out in architectural works. We are informed by an excellent authority, that this abbey looks nearly as good as new, indeed, surprisingly clean and fresh. We suppose it is a neater and fresher structure than it has ever been before, but its historical value is gone. Bath Abbey now dates from the latter period of the third quarter of the nineteenth century. But it appears that there is something yet to be done to it. Funds are still needed for "the renovation of the carving and curious sculptures on the west front. Local Freemasons have undertaken that portion of the work." What these gentlemen, or the carvers they may employ, are likely to make of the work, those who know anything about the matter may without difficulty guess. The best thing the "local Freemasons" can do is to let the west front alone. If the west front were left in the state in which it is, it might serve to show how great has been the success attending the rest of the works on this edifice. Posterity could then surmise how clever are the people of Bath of this generation.

AN Exhibition of the works of Mr. Linnell will be opened at No. 48, Pall Mall on Monday next. The private view takes place to-day (Saturday). The collection comprises some of the more remarkable productions of this master in modern landscape-painting.

WE are sorry to hear that M. Corot, whose



Scale 1/1000. Reduced from Ordnance Survey. Heights above sea level.

gate Tadi, on northern edge of raised platform. The Mischna tells us, "in the gallery that went under the chil he passed out through Tadi." Again we read, "the priest gets out and goes along in the gallery that goeth under the Temple, and candles flare on every side, till he cometh to the bath-place"; and, again, "he goeth down a turning staircase that went under the Temple." Dr. Lightfoot says that it was some vault underground through which they passed from the north-west room of Mokhad, and thence to gate Tadi. The position and shape of Souterrains No. III., with its chamber adjoining, appear to exactly fulfil the requirements of the case.

In the southern side of the Inner Court the chamber of the draw-well lies just north of Cistern No. VI., and not far from No. XXXVI., which two cisterns are in communication with the large tanks of the southern portion of the Noble Sanctuary, and with the water supply from Solomon's pools and Wady Biyar. Dr. Lightfoot (p. 361) supposes the house of Abtinas to have been over

the chamber of the draw-well, and the Mischna tells us that the priests guarded the Sanctuary in three places: in the house of Abtinas, in the house Nitsots, and in the house Mokhad.

We thus find the priests guarding the Inner Court at the three points where there were subterranean communications with the exterior.

The Huldah gates are represented by the Double and Triple gates on south side, the latter of which was also formerly a double gate, its old foundations being still visible.

The western gates are still *in situ*, that leading from Souterrains No. XXX, south of Bab al Mathera, is the gate (Ant. xv. xi. 5) leading to the other city, or Acra, by a great number of steps down into the valley, and thence up again by the ascent. This may be the gate *Kipunus* spoken of in the Mischna, the meaning of which word is "hole" or "through passage" ('Prospect,' p. 226), giving a correct description of this vaulted descent.

South of this is the bridge or causeway leading over the valley north of the Xystus to the Upper

serious illness was mentioned in these columns last week, is very far indeed from showing signs of improvement. One of his most recent acts is generous and highly characteristic. He has entrusted to a friend the sum of 10,000 francs, out of which 40*l.* per annum is to be paid to Madame Millet, widow of the recently-deceased French master. This lady will receive also another pension of 1,200 francs per annum.

We regret to record the death of M. É. Galichon, one of the most eminent French critics and writers on art and antiquity, recently editor of the *Gazette des Beaux Arts*. This event took place at Cannes.

M. CAROLUS DURAN has received a commission to paint in the Luxembourg a large picture representing Marie de Medicis and her Court.

THE Report of the Fine Arts Committee of the Corporation of Liverpool on the Autumn Exhibition of Works of Art has reached us. It states that the collection was open to the public from the 7th of September last until December 5th following during the day, and, in the evenings, from October 26th till December 4th. The total number of visitors was more than 36,400, besides those who came with season tickets. The Exhibition contained 1,120 works of all classes, i.e., 509 in oil, 568 in water colours, 43 pieces of sculpture. Of these examples, 338 were sold for sums amounting to 9,558*l.*; 205*l.* was expended by the Corporation in works for the permanent gallery of art now in course of erection. These results are rightly considered to be highly encouraging. No doubt the Exhibition will be repeated next year.

M. DALOU, who was preparing a statue for the next Exhibition of the Royal Academy, has determined to discontinue working on it, and to begin another.

MUSIC

SACRED HARMONIC SOCIETY, Exeter Hall.—Conductor, Sir Michael Costa.—FRIDAY next, February 26, at 7.30, *Macfarren's* Oratorio, 'St. JOHN the BAPTIST.' Madame Sherrington, Madame Patey, Mr. Edward Lloyd, and Mr. Santley. Organist, Mr. Willing.—Tickets, 2*s.*, 1*s.*, and 10*s.* 6*d.* at 6, Exeter Hall.

PHILHARMONIC SOCIETY.—SIXTY-THIRD SEASON, 1874.—Conductor, Mr. W. G. CUSINS.—St. James's Hall, on THURSDAY EVENING, March 19, and on MONDAY EVENINGS, April 13, April 24, May 10, May 24, June 7, June 21, and July 5, commencing at Eight o'clock. Subscription for the Eight Concerts: Stalls in Area or Front Row of Balcony, 3*l.* 3*s.*; Reserved Balcony Seats, 3*l.* 2*s.*; Area or Balcony, Unreserved, 1*l.* 2*s.* Tickets will be issued to Subscribers of last Season on the 15th to the 24th inst. On and after the 1st March, Tickets will be issued to New Subscribers.—Stanley Lucas, Weber & Co., 64, New Bond Street, W.; usual Agents; and at Austin's Ticket-Office, St. James's Hall. By order, STANLEY LUCAS, Sec.

MR. WALTER BACHE'S ELEVENTH ANNUAL CONCERT.—St. James's Hall, THURSDAY, February 26, at 8.30. Solo Piano, Mr. Walter Bache.—Stalls, 10*s.* 6*d.*

MR. WALTER BACHE'S ELEVENTH ANNUAL CONCERT.—Lent's 15th Psalm, Choir and Orchestra of 120, conducted by Dr. Hans von Bülow. Solo Tenor, Mr. W. H. Cummings.—Tickets, 10*s.* 6*d.*, 5*s.*, and 1*s.*

BRIGHTON FESTIVAL.

At the fourth of the ten concerts which form the programme of the Musical Festival at Brighton (a festival which has this remarkable point about it, that it is organized by, and conducted at the risk of, a single professor, Mr. Kuhe), Sir Michael Costa's second oratorio, 'Naaman,' was performed, conducted by the composer. There is this peculiarity about 'Naaman' as well as 'Eli,' that whenever either work is given, either in London or in the provinces, we are sure to be told that neither production can live. Seeing that 'Eli' was first heard in 1855, at the Birmingham Festival, and 'Naaman' in 1864, in the same city, the prediction has taken a long time to realize. Twenty years for oratorio No. 1, and eleven years for oratorio No. 2, are no short tests of popular opinion; evidently the two sacred works take a long time to die, and the fact must be disheartening to the prophets of evil. But we are sometimes assured that it is the presence of the conductor which gives vitality to his two compositions, and that when he is no more they will be exposed to such a "fierce light of criticism" that they must perish. Sufficient for the day is the evil thereof. There are, fortunately for Art, believers in the Italian school of composition as well

as persons who cling to the German masters, and there is one element in a work, sacred or secular, which will always secure it permanency, and that is melody. Now 'Eli' and 'Naaman' are thoroughly tuneful, and the singers, whether choral or soloists, naturally revel in music which comes within their natural register, and which is so agreeable to the ear. Hence it is that since 'Elijah' no oratorios have stood their ground like 'Eli' and 'Naaman.' Even the most bigotted and prejudiced opponents of Italian tunefulness admit that, as an orchestral illustrator, Sir Michael Costa can hold his own with any German musician. And so 'Naaman' was again to the fore on the 13th inst., at Brighton for the first time; and the vast audience, which filled the Pavilion Dome, insisted upon the repetition of four numbers; and there would have been even more encores, had the conductor chosen to comply with the demands. These four pieces were the trio in the first part, 'Haste to Samaria, let us go' (Madame Otto Alvsleben, Madame Patey, and Mr. Vernon Rigby); the air, 'Lament not thus' (Mr. Santley); the child's dream, 'I dreamt I was in Heaven' (Madame Patey); and the canonic round, 'Honour and glory,' in the second part. Madame Alvsleben was called upon to repeat the air, 'Maker of every star'; but as she had to sustain the high notes in the quartet following, she was right not to sing the air twice. The two Marches were also greatly applauded, and indeed throughout the work the visitors were by no means sparing in their tokens of admiration. The principal singers, to the names of whom we must add those of Mrs. Suter and Mr. Montem Smith as doing good service in secondary parts, were all in excellent voice, and sang admirably. The reading of Mr. Rigby of the air, 'What meaneth he?' is specially to be commended, as justice has not always been done to a composition, remarkable from its originality and force. The orchestral and choral forces are not numerically large at this festival, but the executants have been well selected. M. Sinton, as *chef d'attaque*, is leader of a band composed chiefly of Sir M. Costa's own players; and the organist, Mr. R. Taylor, has well trained the singers of the local 'Sacred Harmonic Society.' 'Naaman' we have always regarded as a misnomer; the oratorio ought to have been called 'Elisha'; and if the name of the Prophet had been used instead of that of the Warrior, the objectionable points of Mr. Bartholomew's book would not have been so noticeable; but the beauty of the score, which is marked both by an incessant flow of melodious inspiration and by masterly instrumentation, has counterbalanced the disagreeableness of Naaman's personal story.

In accordance with the wholesome practice followed at this festival of introducing the latest works of our modern musicians as well as those of the ancient masters, on the 12th, Sir Julius Benedict's overture, 'The Tempest,' was performed under his direction. On the 15th, Mr. Sullivan's 'Overture de Ballo' was executed under his direction; and on the 16th, Mr. J. B. Barnett's orchestral work, 'The Lay of the Last Minstrel,' conducted by the composer. Mr. Macfarren's oratorio, 'St. John the Baptist,' was produced on the 18th, conducted by Sir Michael Costa, at the request of the composer. M. Gounod's cantata, 'Gallia,' was given at the same evening concert. Mr. Kuhe, therefore, affords good opportunities to the musicians of the period, and native talent is not ignored at his festival.

MOSCHELES.

"THE leading and prominent attributes of Mr. Moscheles's style," according to a criticism on his compositions which appeared in the *Quarterly Musical Magazine and Review* of 1821, "are force, contrast, and singularity. He obviously disdains flow and sweetness, and always aims at grandeur and elevation. He delights to 'ride on the whirlwind and direct the storm,' and leaves to softer spirits to revel in the sunshine and sail beneath the mild moonbeam. Yet his compositions do not run into the extravagance of the day: he is rather quaint than

violent. But he has given strong proofs of mannerism; and what will most disappoint the world will be his desertion of the quality most in request, and almost first in the admiration of the hearer—continuous and sweet melody, without which music may be learned, ingenious, surprising, and even powerful (for all these, perhaps, Mr. Moscheles's compositions will be esteemed to be); but it never sinks into the soul nor lives in the recollection."

This notice has to some extent proved prophetic. Moscheles came to London in 1821, and on the 11th of June in that year played his Concerto in *e* flat. He had already produced some of his finest works after his first start with the fantasia and variation school. He maintained the highest position in London until his acceptance of the Professorship at Leipzig, in 1846. His productions, marked with the number of each work, reach Op. 142, independently of some thirty additional pieces. But who plays the pianoforte music of Moscheles now? No name is more rarely seen in a concert programme. He reappeared here in 1861 for the last time. His friends and old pupils welcomed him warmly; but, after his departure, his music again fell into oblivion. Schumann and Schubert, his inferiors so far as regards music for the pianoforte, have superseded him; and yet even during Mendelssohn's lifetime the compositions of Moscheles were in great demand, and deservedly so. His Preludes and Studies are invaluable for the practitioner, and they are full of interest for the listener. Of his eight Pianoforte Concertos, at least one-half are worthy of preservation. His 'Joan of Arc' overture to Schiller's tragedy might serve as a fitting prelude to M. Gounod's incidental music to the drama of M. Barbier. The announcement that Dr. Von Bülow would perform Moscheles's Concerto in *e* minor, on the 13th, at the Crystal Palace, recalled to old professors and amateurs the time when the star of Moscheles was in the ascendant, when he gathered around him the celebrities of Europe, vocal as well as instrumental—the days of Malibran and of Mendelssohn, of Sontag and of Spohr, of Mrs. Anderson and of Alsager, of De Beriot and of Braham, of Catalani and of Chopin, of Cramer (J. B.) and of Clementi, of Madame Dulcken and of Dorus-Gras, of Ernst and of Paganini, of Madame Viardot and Giulia Grisi, of Liszt and of Lablache, of Adelaide Kemble and Klingemann, of Meyerbeer and of Molique, of Pasta and Miss Paton, of Thalberg and of Weber, and many other ornaments of their epoch. What a host of musical and literary and dramatic reminiscences spring up at the mention of evenings passed at the house of Moscheles! And yet, as we have said, his works have been heard within the last fifteen years at the most distant intervals. Madame Arabella Goddard played his Concerto in *e* major, Op. 56, in 1858, and this work was repeated in 1867 by Miss M. Schiller, at the Crystal Palace. Now, in 1875, the *e* minor Concerto is heard for the first time at Sydenham. If our memory be correct, not a single work by Moscheles has ever graced the programmes of the Monday Popular Concerts, and this neglect has befallen the composer who was charged by Beethoven to arrange the 'Fidelio' for the pianoforte! However, Dr. Von Bülow comes to the rescue—again showing the liberality of his views of art and artists, and not restricting his *répertoire* to any special school. He played the piece, as is his custom, without the notes before him, and he achieved, as usual, a signal success. He was enthusiastically applauded and recalled to the orchestral platform. The Concerto opens with a movement *allegro moderato*, and is followed by a *cantabile* in *e* flat, exquisitely interwoven with the wind band, the clarinet being prominent. There is at the close a brilliant *cadenza*, having, as a *cadenza* ought to have, special connexion with the subjects of the *allegro*. In the *adagio*, the pianoforte part predominates, having a singing and dramatic character. The *allegro agitato* of the *finale* is of the *bravura* class, impetuous and brilliant. Had Moscheles been alive and heard the interpretation by Dr. Von

Bülow, the composer would have been delighted with it, as indicating what the "great champion of the modern school of pianoforte playing," as he is called in the Crystal Palace Programme, can accomplish by imparting a poetic as well as metronomic reading to the melodious themes. Moscheles performed the work in 1861, at his visit here, after an absence of fifteen years; but we quite concur with the opinion that there are other concertos of almost equal interest, such as the 'Pathétique,' in G minor, and the 'Pastorale,' in D, to which we will add the 'Fantastique,' in B flat. At all events, the ice has been broken, and, judging from Saturday's reception of the G minor, we may fairly anticipate a Moscheles resuscitation, despite the prophecies of the Quarterly Reviewer of 1821.

With due submission, we would say that the Concerto was the event of last Saturday's scheme, for Herr Lachner's lengthy and heavily-scored Suite, No. 4, Op. 150, is much too dry and scholastic. We have a sufficient supply of fugues by the old masters without any servile imitation of them—we can "rough" it on Bach. Mr. Manns was very prompt in accepting an encore for the third movement, a gavotte, especially as the *finale* comprises a Funeral March and a Festive March, the former suggestive of the 'Eroica,' and the latter another version of Luther's carole, "Ein feste Burg ist unser Gott," made familiar by Meyerbeer and by Mendelssohn. The other instrumental items were the two overtures, 'Egmont' (Beethoven) and 'Melusina' (Mendelssohn). Dr. Von Bülow also played two solos, John Field's Notturmo in A, and Schubert's Valse, transcribed by Dr. Liszt. Mdlle. Levier sang airs by Haydn, Mendelssohn, and Schubert. The *début* of a light tenor, Mr. Walsham, was decidedly successful. He sang Haydn's "Piercing eyes," and Wallace's ballad, "There is a flower that bloometh." His voice is not equal in quality, the high notes requiring more development; but he sings with refinement. Mdlle. Krebs will play, this afternoon, a Pianoforte Concerto by Herr Brahms; and a Festival Overture by her father will be executed for the first time.

CONCERTS.

In looking over the Catalogue of Works performed at the Monday Popular Concerts from 1859 to 1874, amateurs will be struck at the paucity of times that the productions of the late Sir W. Sterndale Bennett have been performed. His Chamber Trio in A major, for piano, violin, violoncello, appears thrice in the list, in 1859, 1867, and 1870; his three musical sketches for piano ('The Lake,' 'The Mill-stream,' and 'The Fountain') have been given four times; his Duet Sonata in A major, for piano and violoncello, once; and his sonata for piano, 'The Maid of Orleans,' once. The last-mentioned work was introduced by Dr. Von Bülow. When the announcement was made that the first part of last Monday's concert in St. James's Hall was to be devoted to the compositions of the deceased composer, it was naturally expected that some novelties were to be presented, instead of which the Trio and 'Joan of Arc' sonata, as above, again figured in the programme, between which the vocal quartet, "God is a spirit" ('Woman of Samaria'), was sung by Miss Goode, Miss Bolingbroke, Mr. Guy, and Mr. Pope, vocalists who belong to the Royal Academy of Music. This unaccompanied quartet was re-demanded. It is a simple specimen of the glee school of Webbe and Horsley, nicely voiced. As the weakness of the pieces selected to illustrate the genius of Bennett has been the subject of comment, we must repeat what we said a fortnight ago, that he is not to be judged by these productions, but by his overtures and concertos, composed before he was twenty-three years of age. Mdlle. Krebs was the exponent of the 'Orleans' sonata, and was allied with Herr Joachim and Signor Piatti in the Trio. Vitality was given to the second part of the scheme by the String Quartet of Beethoven, in F, Op. 18, No. 1, by the splendid playing of the Tartini, 'Trillo del Diavolo,' by Herr Joachim, and by the powerful

singing of Mr. Santley of M. Gounod's "Maid of Athens," which he gave for the *encore* of Scarlatti's air, "O cessate di plegarmi."

Herr Wilhelmj is varying his violin *répertoire* at the Royal Albert Hall Concerts. He attacked on the 13th the 'Élégie' of Ernst, and was encored therein; but we missed the impassioned tone of the composer, whose instrument, like Niobe, was all tears in singing this melody. In his Paraphrase of Chopin's 'Larghetto,' Herr Wilhelmj quite commanded the sympathies of his hearers, and had to repeat it. Miss Annie Sinclair, who has resumed her concert career, sang most artistically the "Jewel" *scena* from M. Gounod's 'Faust.' At the concert of the 16th, Herr Wilhelmj introduced Paganini's Concerto in D, and a Chaconne by Bach.

Mr. John Boosey is bringing his series of London Ballad Concerts to a close. The last but one was given in St. James's Hall on the 17th. Mr. Brinley Richards was the solo pianist. The singers were Mesdames Lemmens, Wynne, O. Williams, and Sterling; Messrs. Lloyd and Santley; with the London Vocal Union. The conductors, Messrs. Meyer Lutz and S. Naylor. Two new ballads, 'The Days of Long Ago,' by Mr. F. Clay, and 'Two Dreams,' by Mr. Berthold Tours, were sung, the former by Miss Wynne, the second by Mr. Lloyd. Both were *encored*.

Musical Gossip.

LAST Monday night, at the Gaiety Theatre, German and English compositions illustrated 'A Midsummer Night's Dream.' May we be pardoned for displaying a national feeling in recording that the triumph of the musical *ensemble* was achieved by the duet of Bishop, "I know a bank," the *encore* for which, as nicely sung by Miss Loseby and Miss Pratt, was most enthusiastic! It is a charming composition, which always comes fresh on the ear, for its melody and for the exquisite part-writing. Nearly the entire Mendelssohn score is executed; that is, the overture, the scherzo, the Fairies' March, the *intermezzo*, the *notturmo*, the Wedding March, the Funeral March, the dance of clowns, the duet, with chorus, "Ye spotted snakes," and the *finale*, "Through the house." Herr Meyer Lutz, the able conductor at the Gaiety Theatre, has also introduced portions of the music for the spoken dialogue,—numbers omitted in the concert-room. Considering the limited orchestral and choral forces, the general interpretation of the music is entitled to eulogium. The masterly orchestration of the German composer does not extinguish the charm of the vocal inspirations of the English musician. All honour, indeed, is due to both composers. If the instrumentation of the one be unmatched, the voice-writing of the other has not been surpassed; and, profound as is our admiration of Mendelssohn, we need not forget the legitimate claims of our own composers. England has shown herself discriminating in appreciation of the works of the foreign musicians who have come amongst us, and Germany, which has exhibited such a marked admiration of our Shakspeare, should be equally impartial in judging the production of the illustrators of our poet. What Bishop might have done, besides the vocal treasures he has left us, had he lived beyond the age of adaptation, and the "musical drama," can fairly be estimated from the varied qualities he displayed in more than seventy dramatic pieces. The melody has yet to be composed which has travelled more widely, and which excites more sympathy, than 'Home, sweet Home!'

THE afternoon concerts this day (the 20th) will be the Saturday Popular ones in St. James's Hall, and at the Crystal Palace. This evening there will be the Second of the Amateur Orchestral Society in the Royal Albert Hall, in aid of the funds of the Aged Merchant Seamen's charity. Mr. Dannreuther will be the pianist at next Monday's Popular Concert, and will introduce for the first time a trio by Schumann; Herr Brahms's stringed sextet in B flat is in the same programme.

NEXT Friday the performance by the Sacred Harmonic Society of Mr. Macfarren's oratorio, 'St. John the Baptist,' conducted by Sir Michael Costa, will take place.

THE "Musical Union" Matinees will be commenced on the 13th of April, under the direction of Prof. Ella. His 30th annual "Record" is before us, and a curious and instructive mass of information is contained in it, independently of the clear synoptical analysis supplied of the eight concerts of 1874. Mr. Ella, whilst technical in his programmes for the initiated, takes care to convey to beginners a notion of the character of the composition which is being performed.

MR. MAPLESON will commence the season of Her Majesty's Opera at Drury Lane Theatre, the week after Easter. Mr. Gye will begin the Royal Italian Opera at Covent Garden in the last week in March.

MR. HENRY LESLIE commenced his Choir Concerts on Thursday night, too late for notice in this week's *Athenæum*.

MR. WALTER BACHE's orchestral concert, under the direction of Dr. Von Bülow, will be given next Thursday.

THE Royal Albert Hall Choral Society will perform Mendelssohn's 'Elijah,' under Mr. Barnby's direction, next Tuesday.

THE death of Sir W. Sterndale Bennett has left two posts of honour, if not of profit, open, namely, the Principal of the Royal Academy of Music, and the Musical Professorship of Cambridge. The Committee of Management, it seems, has elected Mr. G. A. Macfarren; but the validity of the nomination is disputed on the ground that the electoral power rests with the Directors, who wish to appoint Mr. Sullivan. The Royal Academy Charter of 1830 vested the executive in a Board of Directors, from whom a Committee of Management was to emanate; but the charter expressly states that the appointment of principal, professors, and officers of the institution should rest solely with the Committee of Management. There is some confusion in the wording of the charter as regards the functions of the Board of Directors and the Committee of Management, but the language is clear as to appointments by the latter. As between Mr. Sullivan and Mr. Macfarren, whether as regards musical and literary ability, age and experience, there can be but one opinion. The claims of the latter are overwhelmingly strong. It is possible that Mr. Sullivan's name may have been started as likely to bring about the amalgamation of the Royal Academy of Music with the proposed South Kensington National Educational Establishment for Music. The members of the Committee of Management of the Academy in Tottenham Street are Messrs. Cox, Dorrell, Garcia, Hullah, Leslie, Low, Lunn, G. A. Macfarren, W. Macfarren, Brinley Richards, Steggall, and G. Wood. The Board of Directors is composed chiefly of aristocratic amateurs. For the Cambridge Professorship the candidates are, it is said, Dr. Garrett, a local professor, Mr. Macfarren, and Mr. Cusins, conductor of the Philharmonic Society, and master of Her Majesty's private band.

DRAMA

THEATRE ROYAL DRURY LANE.—Sole Lessee and Manager, F. E. Chatterton.—Every Evening, at 8.30, 'REBECCA.' Messrs. J. Fernandez, W. Terrie, A. Glover, J. Johnston, R. Daines, A. C. Lilly, Ford, H. Vaughan, H. Kemble, W. S. Parkes, E. Travers, &c.; Mesdames Genevieve Ward, Gainsborough, Page, Clara Jicks, &c. To conclude with the Opening of the Pantomime, 'ALADDIN; or, THE WONDERFUL LAMP,' terminating with the Transformation Scene.—Prices from 6d. to 4s. Doors open at 6.30, commence at 8.30. Box office open from Ten till Five daily. Morning Performances of the Pantomime every Wednesday and Saturday. Doors open at 1.30, commence at 2.

CRITERION THEATRE, Regent Circus.—Spiers and Pond, Sole Proprietors and responsible Managers.—Every Evening, at Eight, the new Comic Opera by Charles Lecocq, 'LES PRES SAINT-GERVAIS,' the English Adaptation by Robert Reece, Esq. The Opera produced under the direction of Mrs. W. H. Liston, Conductor, Mr. F. Sisti. Principal Artists: Madame Pauline Ritta, Camille Dubois, Florence Hunter, Emily Thorne, Lillian Adair; Messrs. A. Bruni, Ferrini, Connell, Loredan, Hogan, Grantham, Manning. Prices of Admission: Private Boxes, from 12s. to 25s.; Stalls, 7s. 6d.; Dress Circle, 5s.; Pit, 2s.; Amphitheatre, 1s.—Doors open at 7.30; commence at 8.—Box office open daily from Ten to Five. The Free List entirely suspended. Acting Manager, Mr. Edward Murray.

THE WEEK.

HOLBORN AMPHITHEATRE.—'The Maid's Tragedy,' of Beaumont and Fletcher. Tragedy, in Five Acts, as altered by Mr. Macready.

LOVERS of the old drama will be reconciled to its exclusion from the stage if its masterpieces can only be seen in such versions as are occasionally presented, and under such conditions as ordinarily attend its revival. It is, of course, difficult to present a play of Beaumont and Fletcher before a modern audience. Licentiousness of thought and speech is ingrained, and cannot be got rid of without tearing the fabric to rags. One can only hope to see a play like 'The Maid's Tragedy' performed in its integrity under such conditions as Goethe, when interested in the Weimar Theatre, sought to secure; before a select audience, that is, from which all but dramatic students and those familiar with the fact that the freedom of language and thought current in the sixteenth and seventeenth centuries indicated no real depravity, are excluded.

The idea of changing the *dénouement* of 'The Maid's Tragedy' and fitting the play to the requirements of modern taste was entertained by Macready for many years. He prepared himself the materials for the change, extracting scenes and ideas from 'Philaster,' and we believe from 'Valentinian' also, which seemed susceptible of being incorporated into the text. The matter thus obtained was put into the hands of Sheridan Knowles, who found the scheme impracticable. After further delay the play was to a great extent re-arranged by Knowles, who added three entire scenes. The chief trace of the alterations suggested by Macready is found in the fact that the death which Aspatia, disguised as her brother, provokes her false lover to inflict is omitted, and the heroine is represented as disguising herself as a page, waiting upon Amintor, and guarding his life at the peril of her own. Eufrasia in 'Philaster' seems in part to have suggested the character as it now appears. Difficulties in the way of the performance still remained, and the piece was not produced until the summer of 1837, when it was given at the Haymarket, then under the management of Mr. B. Webster. Macready was Melantius; Elton, Amintor; Miss M. Huddart (subsequently Mrs. Warner), Evadne; and Miss Taylor (since known as Mrs. W. Lacy), Aspatia. The part of Calianax, reduced almost to a nonentity, was played by Charles Selby. Seven years later 'The Bridal' was revived by Mr. Phelps at Sadler's Wells.

These facts concerning one of the most interesting of Macready's experiments in re-viving the old drama are given at length, inasmuch as there is, so far as we are aware, no record concerning a portion of them. In securing the services of Sheridan Knowles, Macready was sagacious as well as fortunate, and the piece produced is, perhaps, as good as could be obtained under the conditions. Some of Knowles's verses have the rugged strength and the dramatic "grip" which distinguish 'The Hunchback' and 'The Wife,' and the closing situation, wholly his, in which Melantius hears from his dying sister how completely her crime has been expiated by the death of the tyrant and her own suicide, seldom fails to impress an audience. It is, however, next to impossible, as experience

has amply shown, for one man adequately to finish or re-construct the work of another. Beside 'The Maid's Tragedy,' the 'Bridal' seems but poor stuff. The former play, in spite of the unpleasantness of portions, is a noble work, symmetrical, well-balanced, full of fine thought and heroic sentiment. Its comic scenes are cleverly fitted into the action, and aid in bringing about the catastrophe. But slight fault can be found with it from the artistic standpoint. The conversion of Evadne by her brother's arguments is too summary, and the reproaches she utters against the monarch when she is slaying him come with an ill grace from one who a short while previously was proud of his favours, and has always been a sharer in his offence. A modern audience would be sure to laugh at the spectacle of a monarch bound by feminine hands in his bed and slain deliberately, and with a running comment of reproaches. There is, however, a wide difference between what is inherently ridiculous and what will appear so to the profoundly vulgar audience of to-day, taught to view all things in the light of their capacity for burlesque. The one thing lacking in 'The Maid's Tragedy' is tragic intensity, a gift in which Beaumont and Fletcher came behind not only Shakspeare, but others of their contemporaries like Ford, Webster, Marlowe, and, possibly, Cyril Tourneur. Had the poetry, delicacy, and tenderness, of which the piece is full, and the freshness, generosity, and full-bloodedness of thought, which formed, as it were, the atmosphere of the Elizabethan drama, been supplemented by the tragic inspiration for which the scenes offer scope, 'The Maid's Tragedy' would have held a place second only in seventeenth-century literature to 'Macbeth,' 'Othello,' and 'Lear.' By the side of this work 'Evadne' seems, as it is, a thing of shreds and patches. In order to note the change that has been made, we are compelled, in few words as possible, to indicate the plot of 'The Maid's Tragedy.' Amintor, in this play betrothed to Aspatia, casts her off at royal command to wed Evadne, the sister of his close friend, Melantius. After his marriage he finds his wife is the King's mistress. He is prevented from revenging the wrong by his respect for the "divinity" which "doth hedge a king." Melantius, less scrupulously loyal, rebukes his sister, and compels her by his reproaches to the tyrant who has dishonoured her. Aspatia, meanwhile, after the marriage of Amintor, disguises herself as her brother, and by repeated insults induces him to fight. So soon as the weapons are crossed, she opens her arms and receives from his sword the coveted death. This sacrifice, which gives its title to the play, forms but an episode in it, the principal action being filled by the crimes and expiation of Evadne. In omitting it, as is done in 'The Bridal,' much of the pathos of the drama is lost. Its excision is, indeed, as fatal as would be the omission from 'Hamlet' of the scene of Ophelia's madness. The tender grace of Aspatia contrasts with the fierce and turbulent hatreds begotten of the King's crime. Desire to avoid the general slaughter with which this play, like 'Hamlet,' concludes, was probably the reason for preserving the life of Aspatia, and re-uniting her to Amintor. That, however, is but shallow art which carps at such termination to tragedy. The excuse advanced for the happy ending

provided by Waller in his adaptation is more defensible, that Charles the Second liked to witness the piece, but was afraid lest some of the frail beauties of his Court should be roused to imitate the example of its heroine. The modern version assigns a motive for the interference of the King with Amintor's first choice by making him in love with her, and weakens the "fine sorrow" of Aspatia by assigning a portion of it to the scandals spoken of her by the monarch in order to compromise her reputation, and so bring her more nearly within his reach. Whatever strengthening of motive is thus obtained is dearly purchased by sacrifice of probability. Other alterations are made in a similar spirit. The character of Calianax, which in the original is singularly fresh and ingenious, is cut down to a mere shadow. It may be generally said that the freshness and the nobility of the play, its warm-bloodedness and its vitality, are impaired. The fact that the character of Melantius is raised to a prominence over the rest, which threatens the balance of the work, shows how bad a judge of art is the ablest actor when his self-love is concerned, and proves how dangerous it is to allow the interpreter to deal at his own will with dramatic masterpieces. No struggle in the world is so continuous, so aggressive, and so unyielding as that of the actor to get the stage to himself.

The interpretation may be briefly dismissed as inadequate throughout. Illness deprived the management of the services of Mr. Ryder, the one actor of experience in the cast. His part, *Melantius*, was assumed on brief notice by Mr. Pennington, whose own rôle, *Amintor*, was read by Mr. Moxon. Such an accident furnishes a plea for indulgence. Mr. Pennington's conventional style could never prove effective, however, in either character. Miss Leighton displayed some intelligence, as *Ewadne*, and looked the part admirably. She has improved since her last appearance. *Aspatia* was, however, very inadequately presented, and the general cast came deplorably short of what is required.

The revival of 'A Midsummer Night's Dream' at the Gaiety is chiefly noticeable for the musical and spectacular accompaniments. The musical portion of the entertainment is discussed elsewhere in our columns. Mr. Alfred Thompson has designed the costumes. These are equally quaint, poetical, and effective, and as the wearers are generally youthful and vivacious, the scenes of fairy revelry are admirable in all respects. Little comment is called for in the case of the interpretation. Amidst much exaggeration, Mr. Phelps displays as *Bottom* comic power of no ordinary kind. To him, however, must be ascribed that the burlesque scenes are taken out of the framework of the picture. His associates in the mock tragedy are Mr. Righton, Mr. Lyall, Mr. J. G. Taylor, and Mr. Leigh. Clever actors are all these. All, however, perhaps of necessity following the lead of Mr. Phelps, over-accentuate the action, and the burlesque becomes in consequence extravagant. Mr. Forbes Robertson displays some passion as *Lysander*, and Mr. Charles Creswick is divesting himself gradually of a hardness of style which bid fair to prove a serious drawback from his success. Mr. Belford gives the part of *Theseus* with taste and tact. The female exponents, with the exception of Miss

Loseby, looked the parts better than they acted them, while not a few spoke the divine verses with that unintelligent delivery which renders a Shakspearean performance more of a torture than a pleasure.

Dramatic Gossip.

THE Bill to amend the Law relating to International Copyright, brought in by Mr. Bourke, Mr. Raikes, and Sir Charles Adderley, and ordered to be printed on the 11th of February, deals with the sixth section of the 15 Vict. c. 12, known as "An Act to enable Her Majesty to carry into effect a convention with France on the subject of Copyright; to extend and explain the International Copyright Act; and to explain the Acts relating to copyright in engravings." This clause, which declares that "nothing in the said Act shall be so construed as to prevent fair imitations or adaptations to the English stage of any dramatic piece or musical composition published in any foreign country," it is proposed to repeal. Such a measure is assuredly a step in the right direction. Its effect will, in a sense, be protective to English art, since by augmenting the cost of pieces from a foreign source, it will render managers more likely to turn to home sources of supply. It will do something, moreover, to check the flood of weak and inadequate translations which a few years ago deluged our stage. A French dramatist finding a profit may be made by his works in England will be careful into what hands he allows them to pass. It may, of course, be urged that no reciprocal advantage can be hoped by the English dramatist, the cases being so few in which English plays are translated into French as to come into no calculation of cost. Considerations of this kind will not, it is to be hoped, be allowed to check a measure of justice, and one that aims at securing higher remuneration for intellectual work. The example we thus set may, perhaps, influence our Transatlantic kinsmen to a like act of magnanimity, and so do something to recoup the British adapter for his prospective losses.

SOME of the French newspapers, dealing with the letter of Mr. John Hollingshead concerning the closing of the theatres on Ash Wednesday, already mentioned in our columns, speak of the superintendence of the theatres being invested in "le Lord-maire chambellan." This confusion of functions, so different in themselves and so differently administered, is a little hard upon the Lord Mayor.

MR. HALLIDAY'S drama of 'Rebecca,' founded upon the novel of 'Ivanhoe,' has been revived at Drury Lane. Miss Genevieve Ward gives a picturesque and pathetic interpretation of the heroine, first enacted by Miss Neilson, and Mr. Fernandez discloses some power as Isaac of York, a part first taken by Mr. Phelps. Miss Gainsborough is Rowena; Mr. A. Glover, Bois-Guilbert; and Mr. Terriss, Wilfred of Ivanhoe.

MR. ROBERTS'S version of 'Lady Audley's Secret,' produced a dozen years ago, with the sanction of the author, at the St. James's Theatre, has been revived at the Globe, with Miss Louisa Moore in the part of Lady Audley, "created" by Miss Herbert. The drama, which is in two acts, is thickly studded with incident. Miss Moore is intelligent and agreeable, rather than powerful, as the heroine. Mr. Lionel Brough gives a good representation of Marks, the gamekeeper, and Miss Kathleen Irwin is excellent as his wife Phoebe.

MR. GILBERT has written a three-act fantastic comedy for the Court company, which will shortly, under the management of Miss Litton, take possession of the St. James's Theatre.

'LES CHEVALIERS DE LA GOMME,' a three-act vaudeville, by M. Xavier de Montépin, has been produced at the Folies-Marigny. It presents, under a comic aspect, the demoralizing effects of gaining a fortune by means of a lottery-ticket.

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